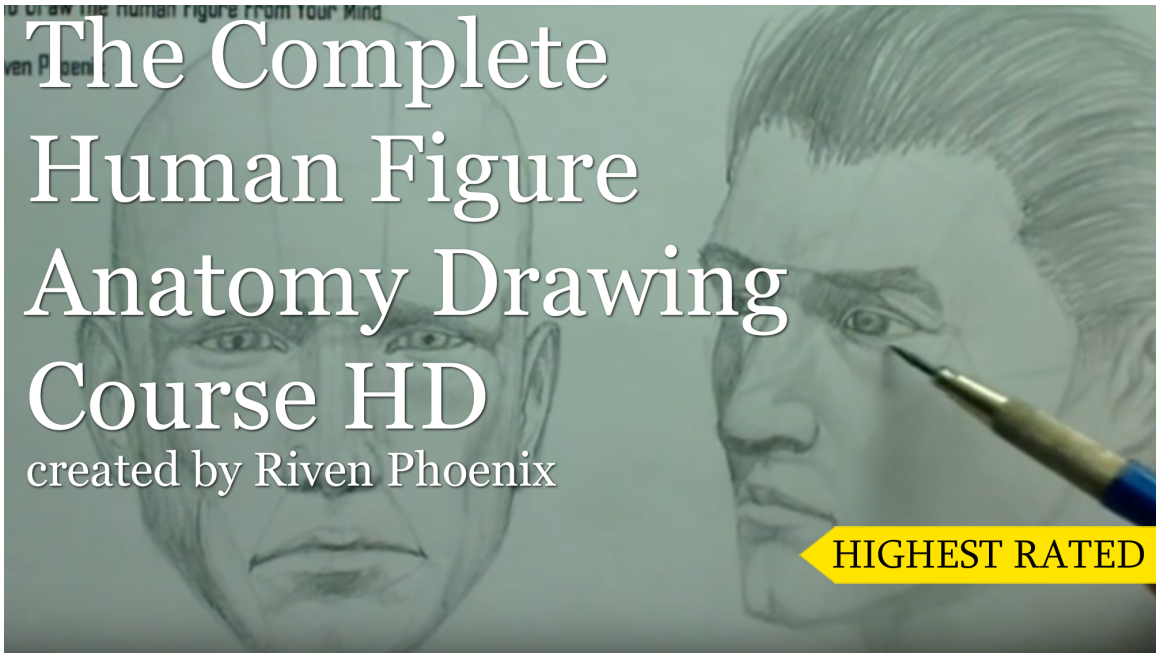

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 057 - The Moment of Eureka

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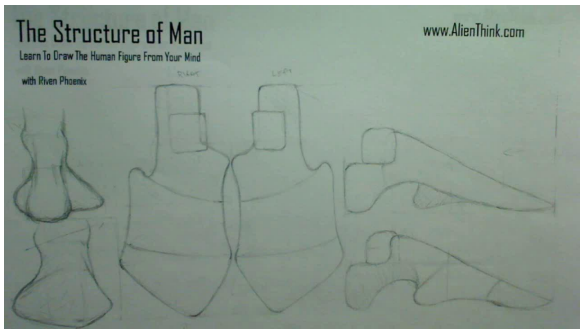
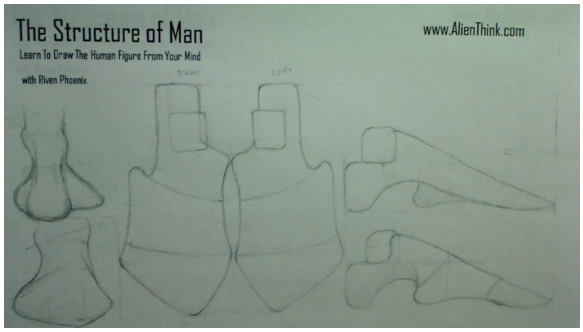
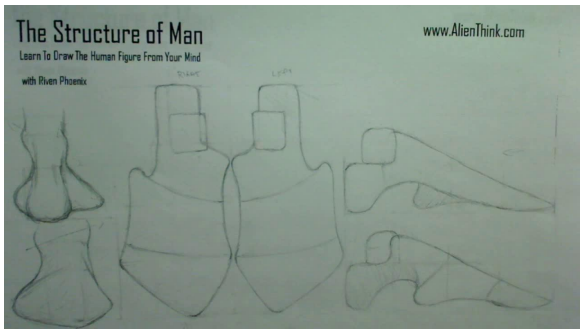
1		Hey guys, my name is Riven Phoenix and welcome to the Instructure of Land, Vantrozoa,
2		the human figure from your mind training course.
3		Okay, so we pretty much have understood conceptually what's going on with the design of the foot
4		and we also looked at a very simple way to draw it our free hand and understood it from

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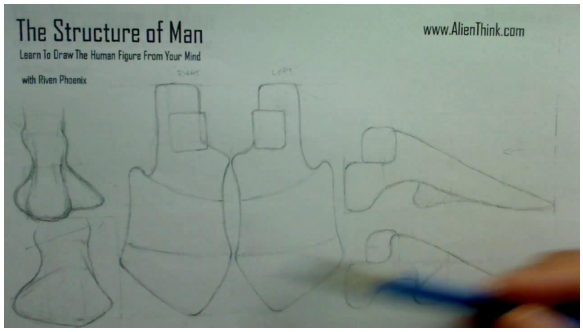
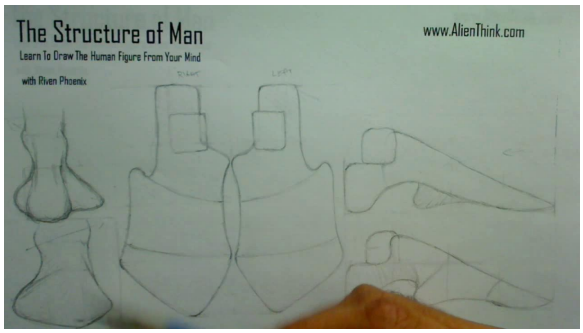
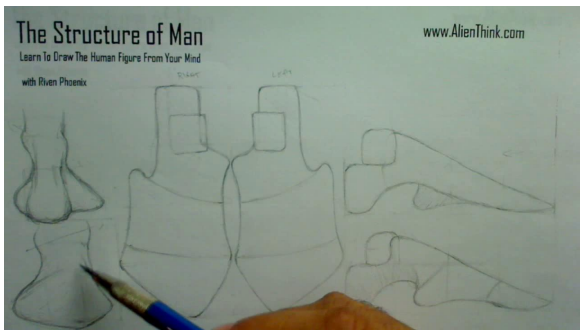
5		a 3D view.
6		By understanding the formula mechanism, we were also beginning to help the mind grasp
7		some of these very extreme views of the foot because we got to get it conceptually, right?
8		So we understood what was going on here from the toe area and over here how this was

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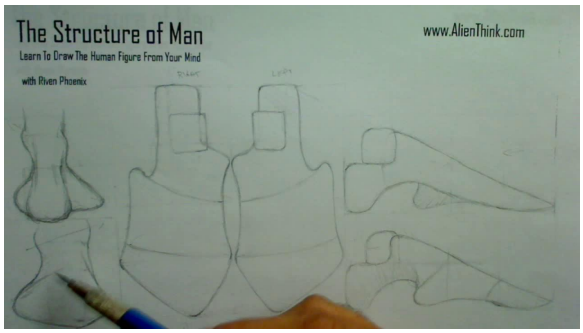
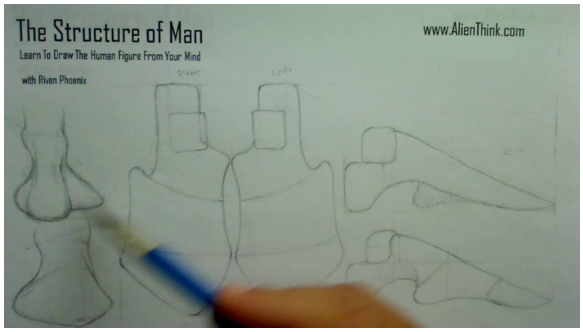
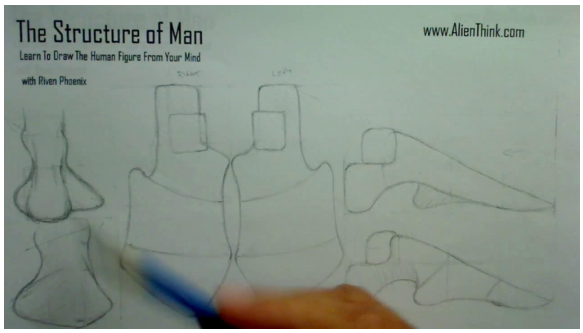
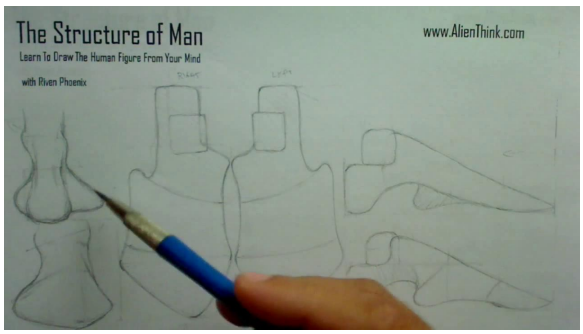
9		going to be much more flatter and from the back it was really an odd view, right?
10		So here we know for a fact that the mind is going to be a little frustrated in this area
11		and that's fine, right?
12		Because what will happen is when we go through that process, it will actually begin to

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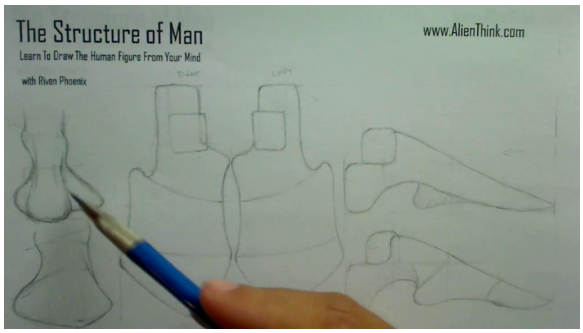
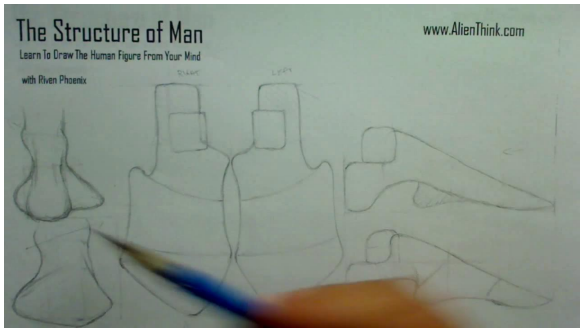
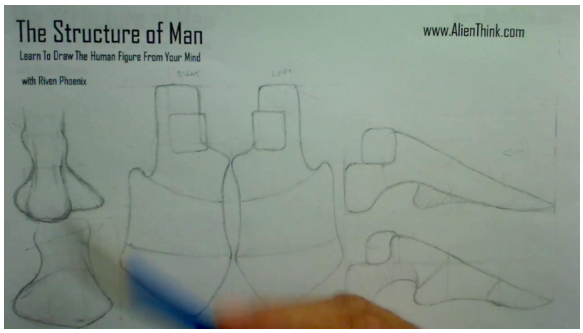
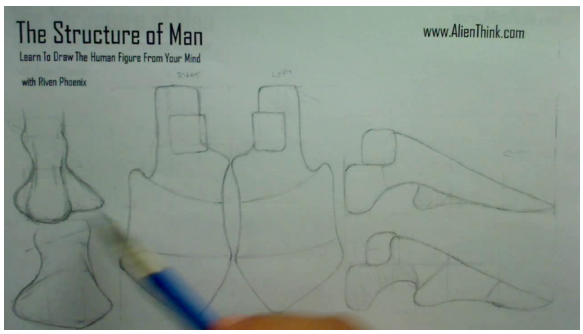
13		understand once we get through the muscles, right?
14		But still, again, the concept here is the same, right?
15		So the foot is probably the most oddest bone structure that we've encountered and we'll
16		keep that in mind is really just understanding that as long as we get the concepts understand

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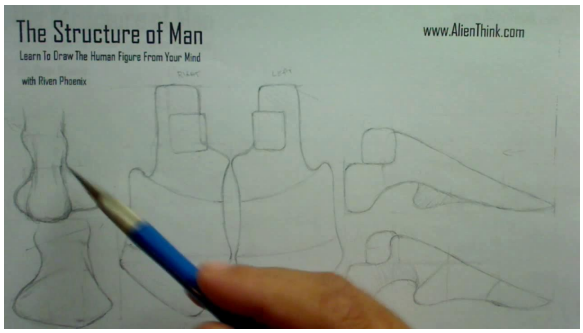
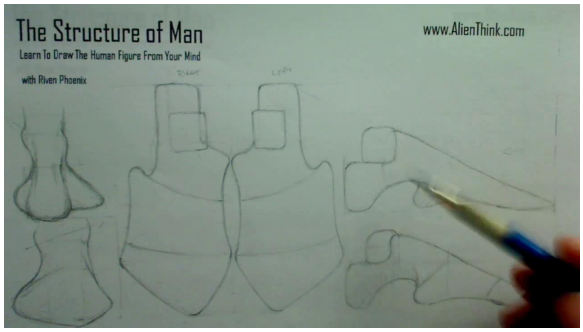
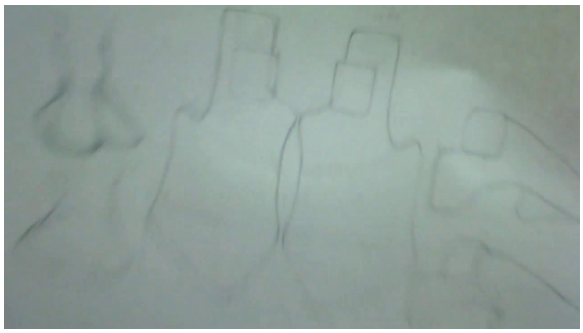
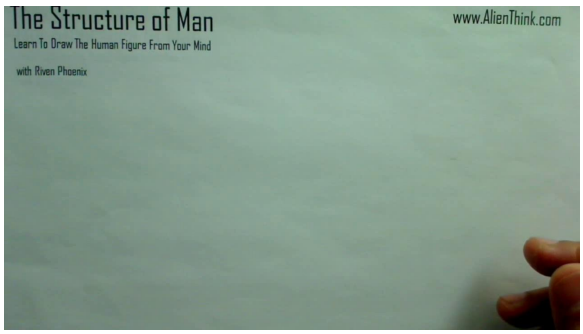
17		the 3D form of it, it's going to look correct.
18		Okay, so now what we're going to do is basically wrap this up and we're going to draw out
19		the complete structure of what we know.
20		So for this exercise is we're going to now do a 3F view which we haven't done so far

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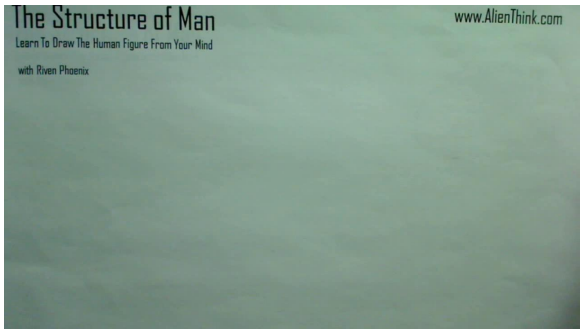
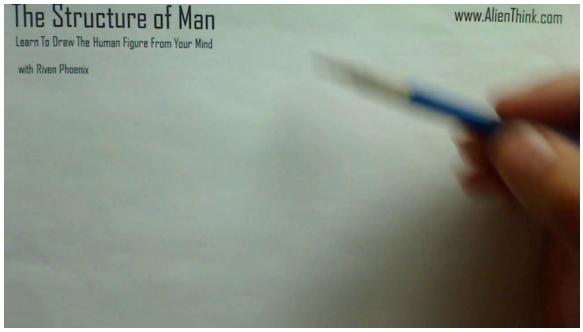
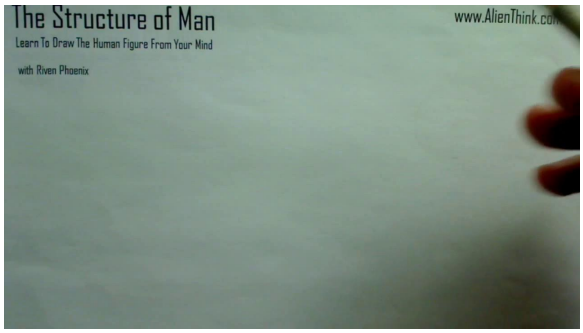
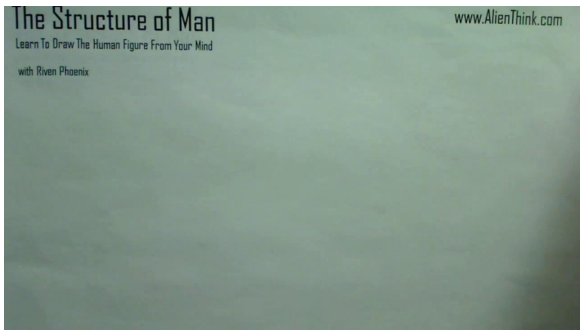
21		in what we've understood about the figure.
22		So here we're going to now be beginning, we're really starting to get into that idea of
23		the flow system, really a gesture joint system.
24		So for this, what we want to do is we're going to get another piece of paper here.

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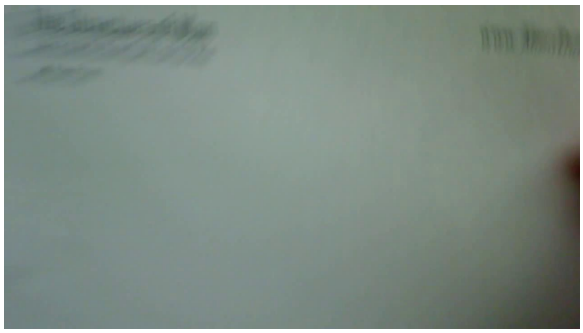
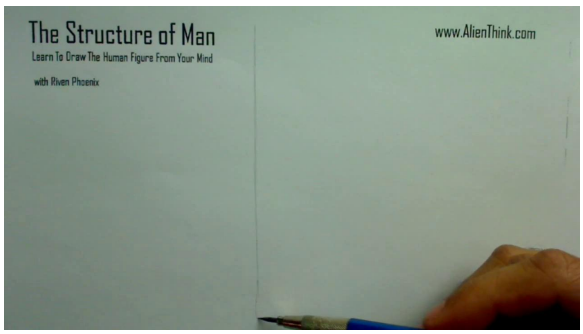
25		Okay, that one was a little crumpled up, okay, so here, when we draw it out, what we want
26		to do is draw out, let's, I just, here I'm just going to draw it a line first.
27		Let's draw this line out all the way down, okay, but we're not going to use this line.
28		We're just going to help the mind begin to start to understand basic concepts of the

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29		flow system, right?
30		So we're just going to divide this in half over here.
31		We know this is the crotch area, the, the line, this is where the needs to be about this
32		line, the area for the chest, and then we're going to get the above here for the chin.

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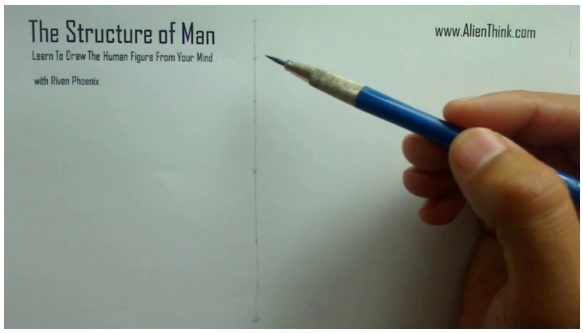
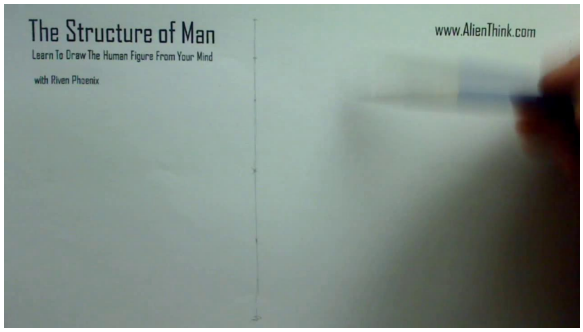
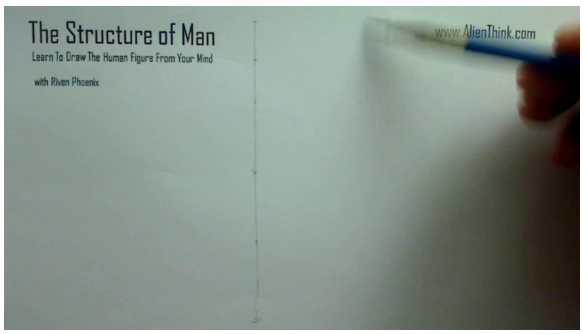
33		Okay, so once we've gotten this, what we want to do is now just draw out a three-fourth
34		view and be much more artistic about it, right?
35		And this is something you want to practice, just put a line here and just trace it out.
36		So let's say if I wanted to now do this in a three-fourth view, I'm just going to put

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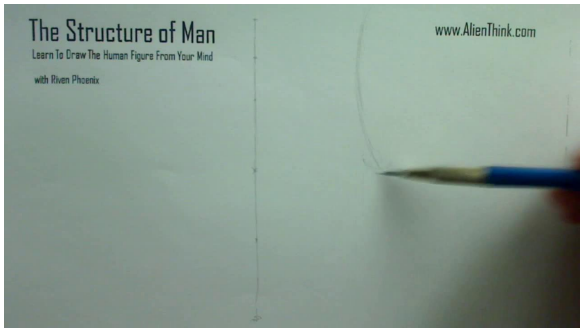
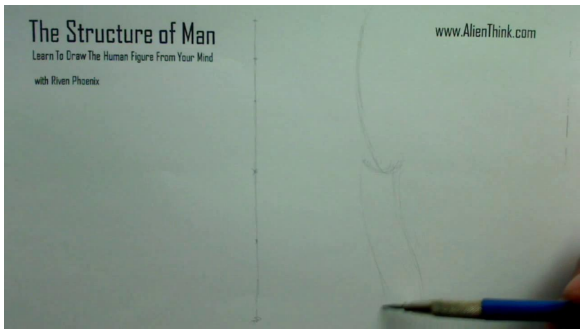
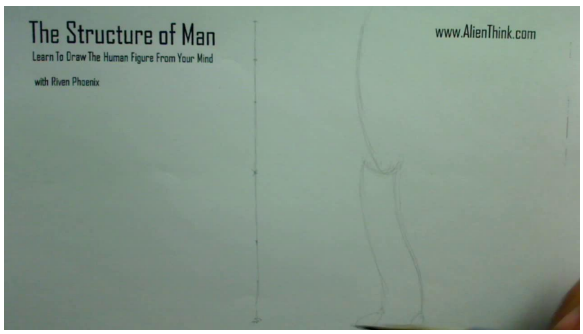
37		down like a gesture system, and here you'll see that as soon as I come down, right, the,
38		we can train the mind to automatically just start thinking about the, the, the, the structure
39		of the skeleton in this way, start to think of this in 3D, like this, right?
40		We use this as a basis to help to train the mind that as soon as I do this, where is the

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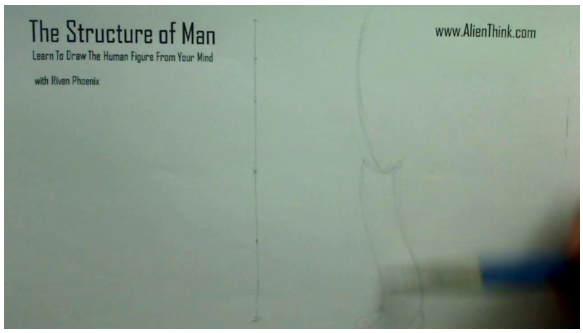
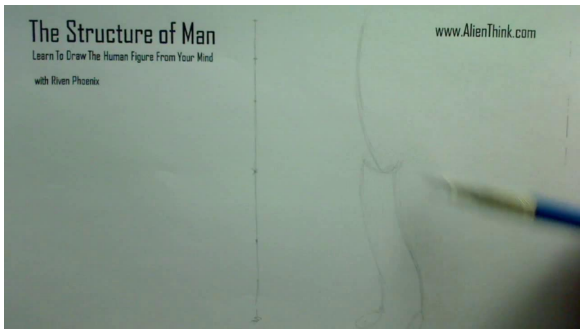
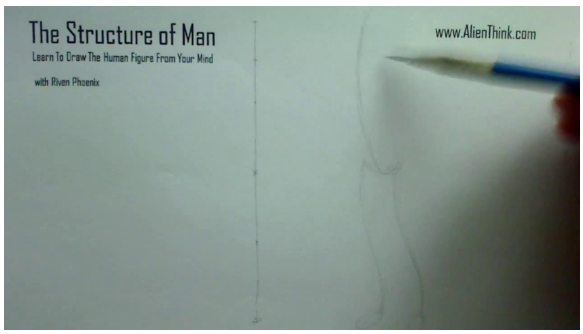
41		half and automatically gets this, right?
42		This is how we want to be able to at least draw out the figures, right?
43		It's, and this can easily be turned to basic shapes.
44		And we also understood that, okay, well, over here, once we get like a basic idea for

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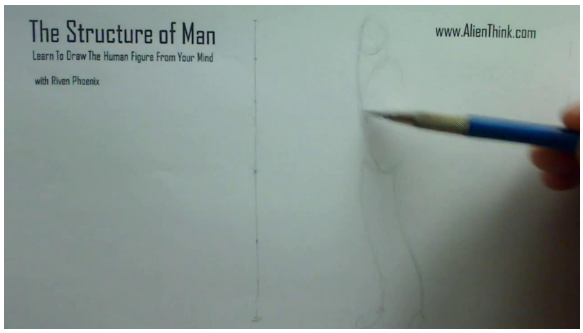
45		the skull, let's say we know that it's going to be on an angle, and we also know that
46		we've got to understand about the, the negative space here.
47		So the, this is going to be where the navel is, right?
48		So basically we just need to understand how to do this from this point here, and then

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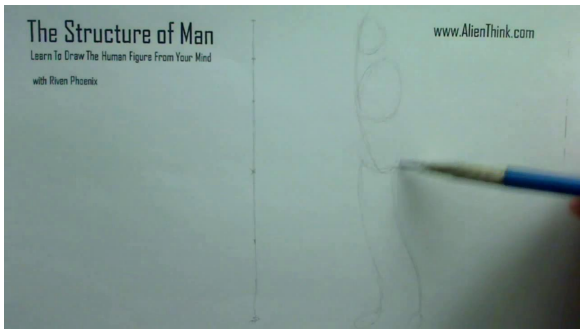
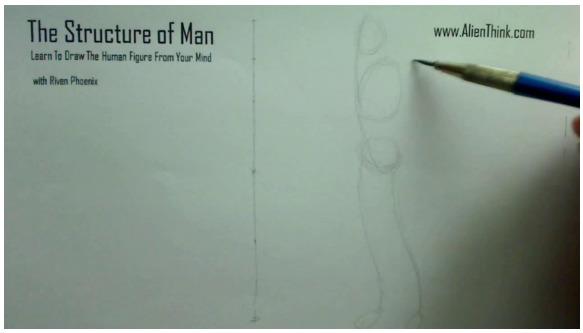
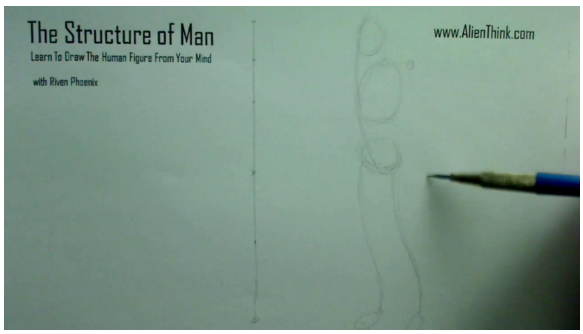
49		from this point here, right?
50		Get used to toolkit to get a basic idea.
51		And this again, it's going to be nothing more.
52		So here I'm just going to put the hand down like this, and for this hand, we know that

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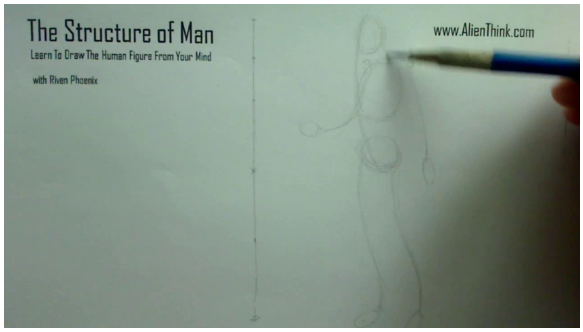
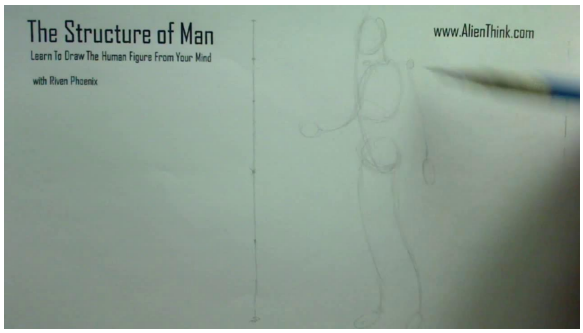
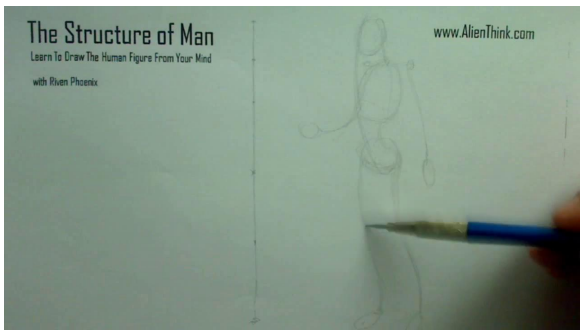
53		we got to think really in 3D on the other side, and just do it this way, right?
54		And this is going to be on an angle.
55		So once in here is going to be obviously the, let's find like this, right?
56		So here you can see that it's now becoming much more and more easier to draw the figure

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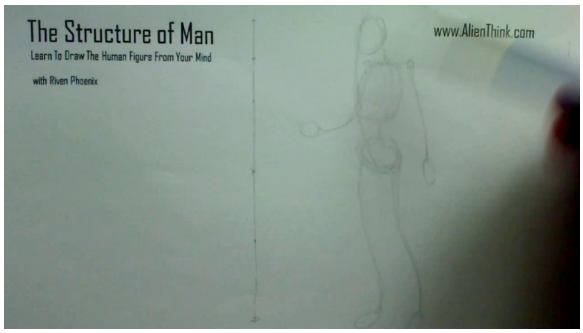
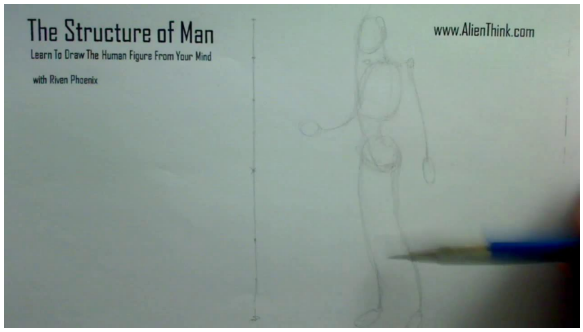
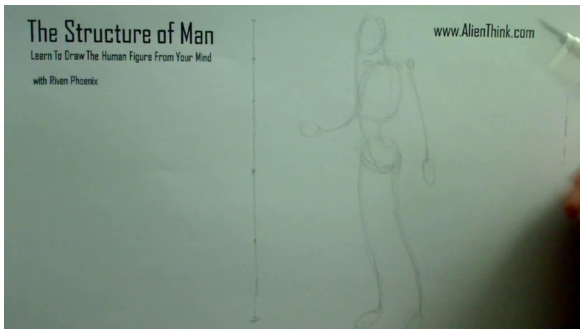
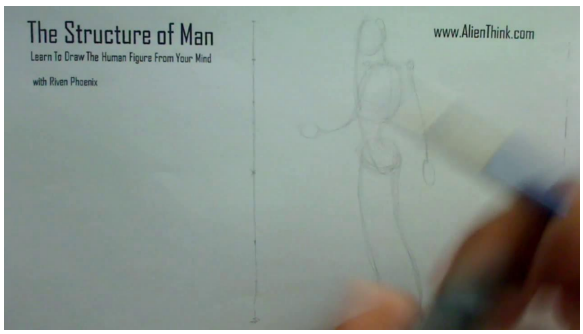
57		in this much more, of a much more artistic way, the way we, we, we want to draw, right?
58		Because now we have a much more bigger understanding of the skeletal structure, all the way down
59		to the foot, the only thing really left is the arm.
60		So once this is done, right?

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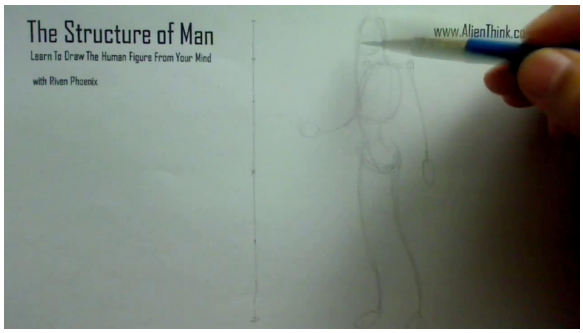
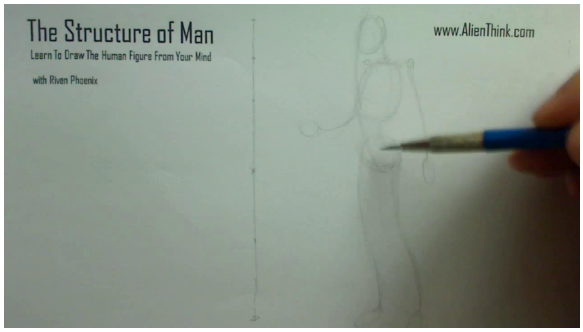
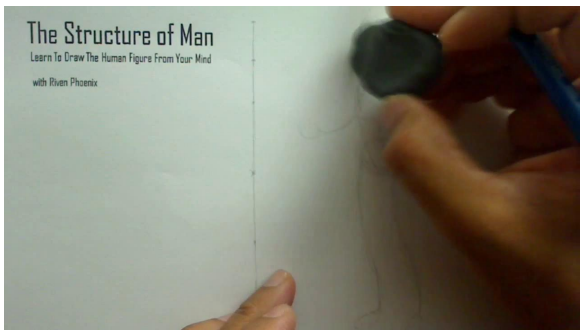
61		So this line really didn't mean anything, right?
62		It's just an idea to get something on paper, and we used it against it to do it this way,
63		right?
64		So here I'm just, we're going to look at different concepts of this in figure sketching,

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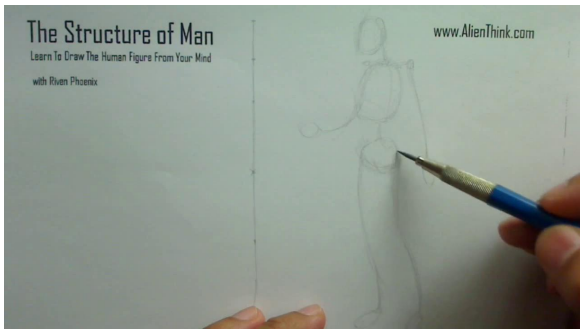
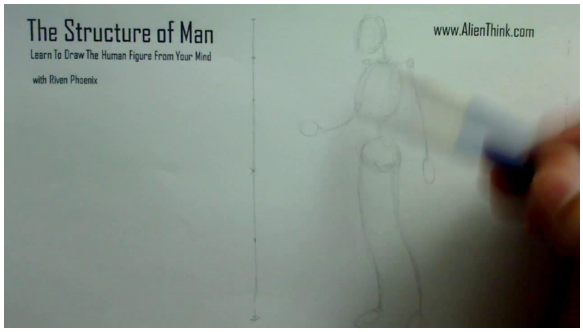
65		because we have really think about the whole idea as one form, right?
66		So before we go anywhere, we're just going to check, proportionally, do we really have
67		everything right over here, right?
68		We got the line for the chest, and we know that roughly we just need to be here, right?

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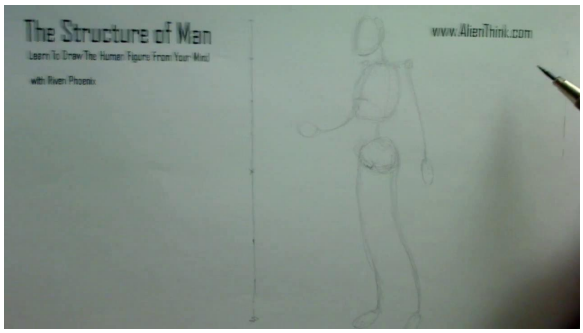
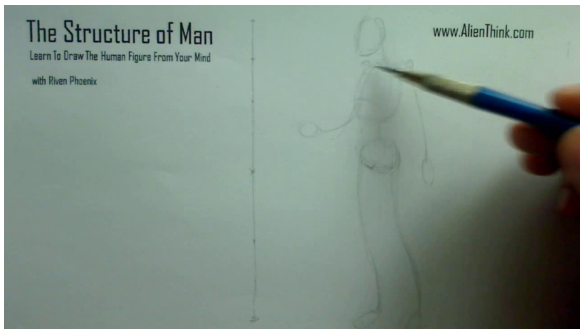
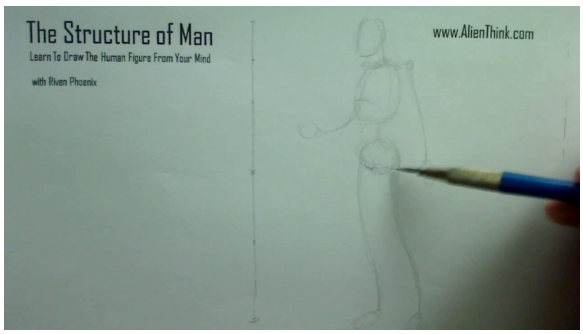
69		You just have to be approximate with everything.
70		And here's the navel, just make sure that this is correctly done over here, I'm going
71		to get the clavicle over here, like this, over here, right?
72		Just understanding, okay, over here where the pelvis system is going to be, well, this

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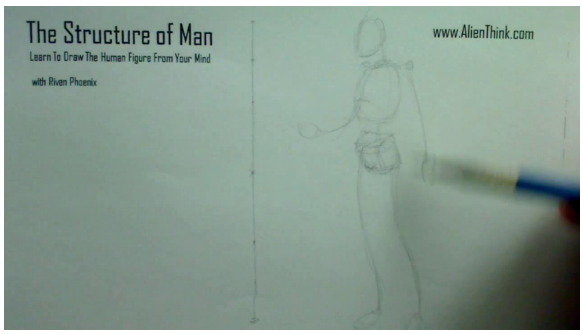
73		is your navel, you already know that the pelvis system is kind of going to be over here,
74		so you can like do it, do some, like draw this out in like a 3D box, over here, just
75		for future reference, right?
76		So you can draw it out correctly, right?

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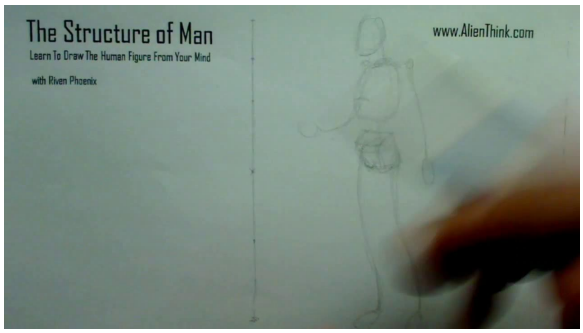
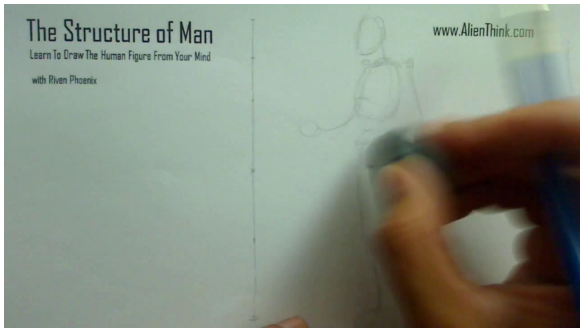
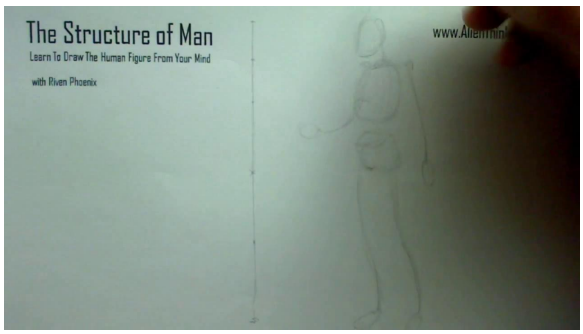
77		We can do whatever we want, it's our drawing, right?
78		So these are like the first phases of that conceptual idea here, right, and then we
79		will just check about the structure.
80		So once this is done here, we're going to now go through that second phase, and we don't

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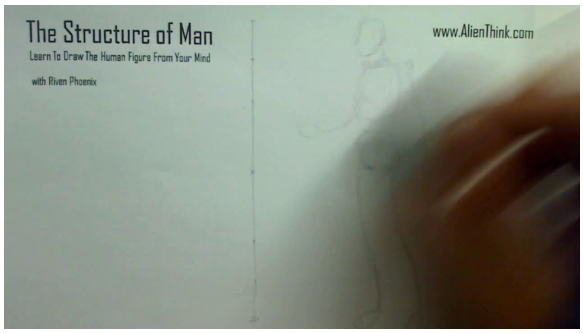
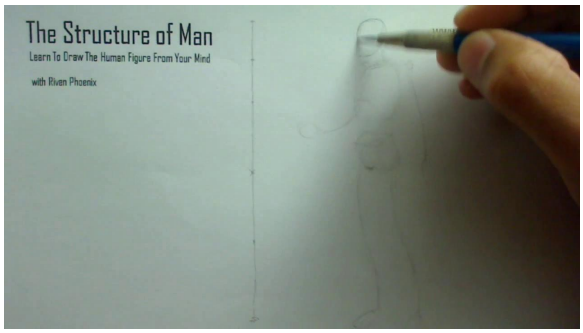
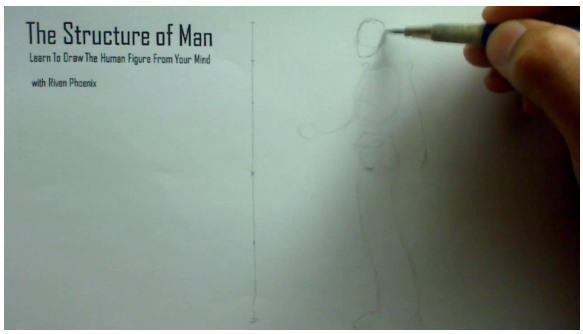
81		get lost in the details, that's not what we want to do, slightly erase some of this stuff,
82		and I'll start thinking about, okay, well, here it's really the, going to be like an idea
83		for the skull, and here we're going to have to do, go back to our memory system, so
84		we learn to do the three fourths view of the skull, and really just put down some basic

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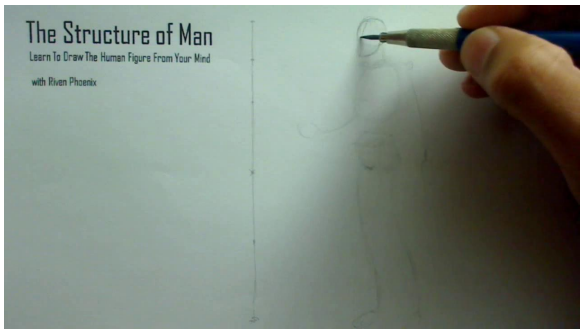
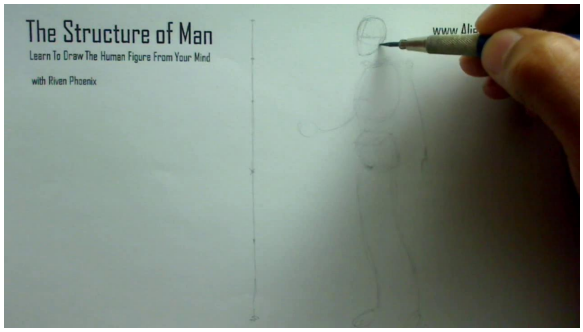
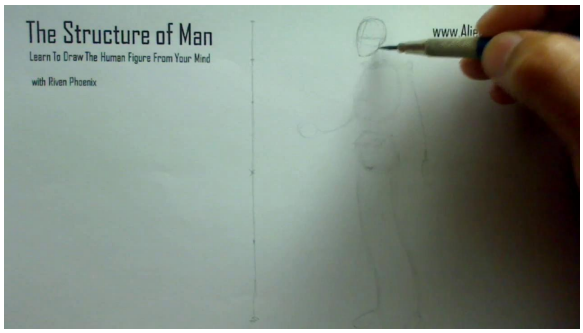
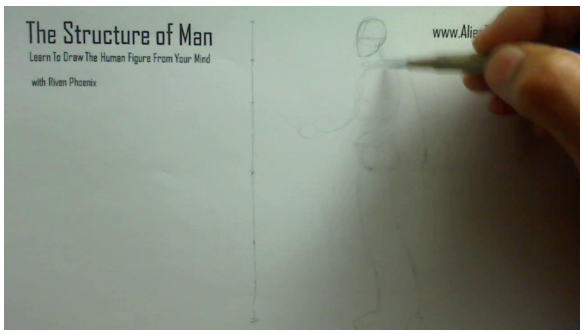
85		conceptual ideas down, right, that this is really dividing half like this over here,
86		okay, and we know that the jaw is just going to be like this, you don't have to do much
87		over here, right, just get the idea down conceptually first, and know that this is, okay,
88		the spine is going to be on an angle over here, so here's going to be the chest, opening

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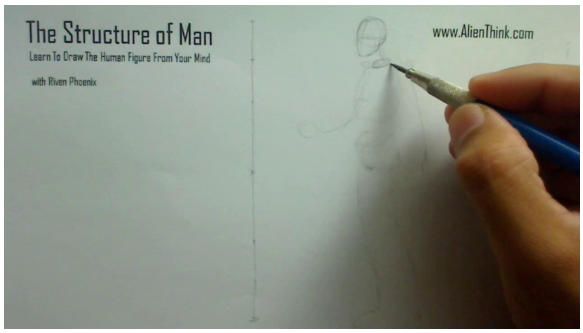
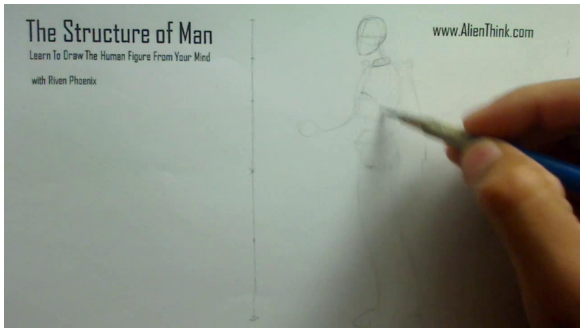
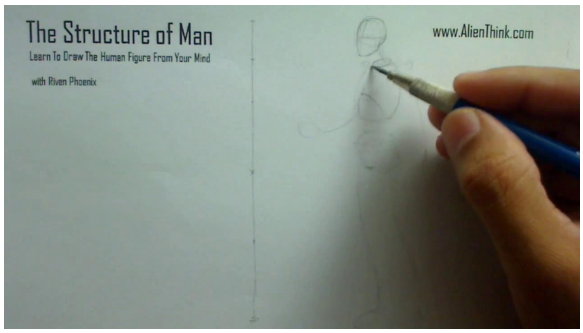
89		of the chest cavity over here, right, it's going to be roughly around here, so here we're
90		going to just put down some basic ideas again, make it like this 3D form, like this over
91		here, and then make it come up, right, make sure you go through phases, you don't have
92		to solve all the issues at once, and over here we're going to get that box, we already

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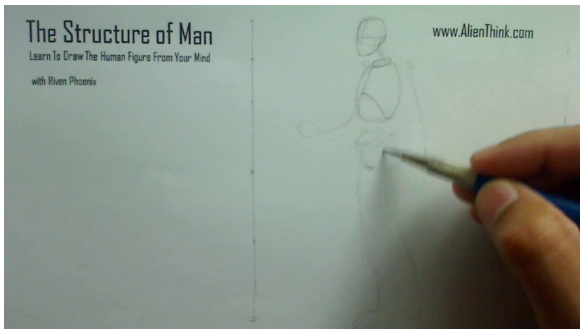
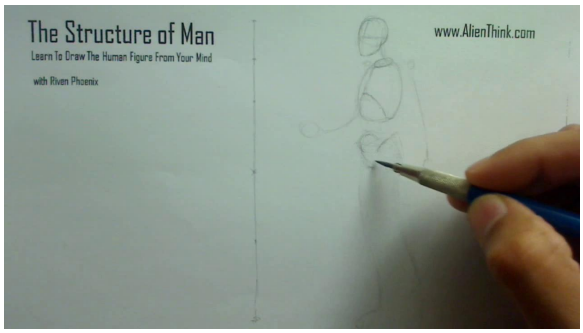
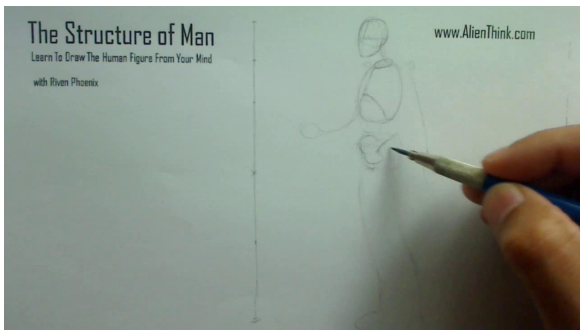
93		know how the whole formula system is going to work anyway, right, but this is really
94		nothing much to it, then just understanding now in 3D, okay, well, we understand this
95		is going to really be like this, coming down in this, right, you got to think about the
96		side and the front formulas as to how this was done, right, this is, you're going to

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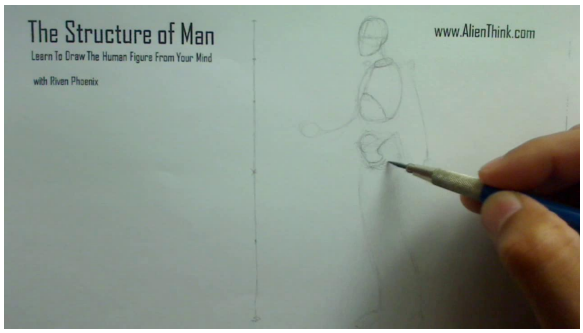
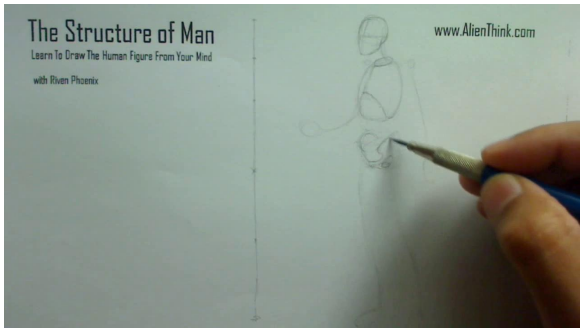
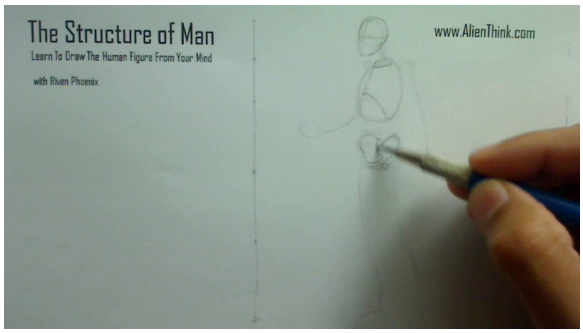
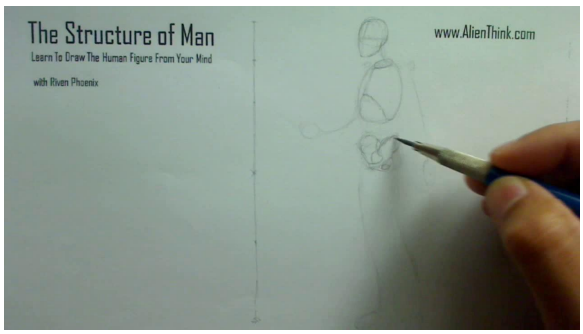
97		get the ball socket over here, right, and this is just going to go kind of like in the
98		back, so you have to like feel your way through this over here, okay, and then you're going
99		to get your sacrum over there, and this is just going to be like this, right, and it's
100		okay to just start thinking about things and just fiddling around with it a little bit,

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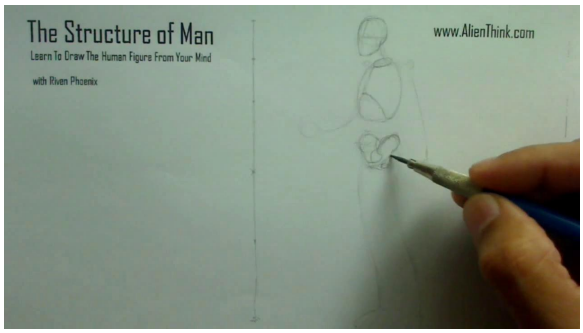
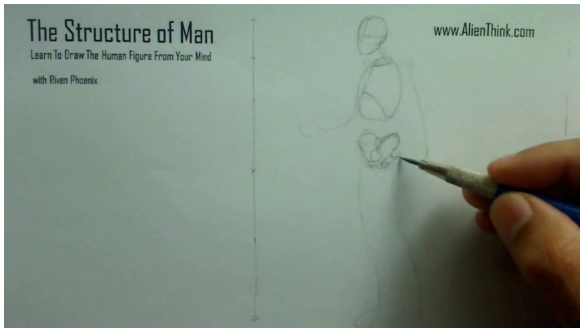
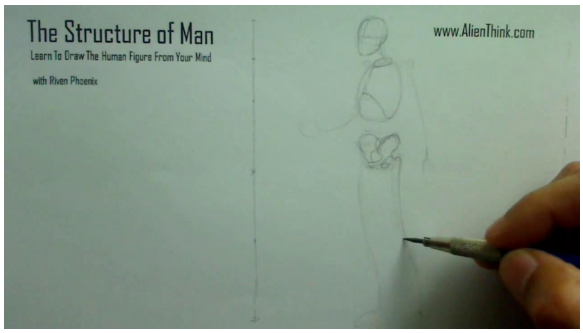
101		right, so here we'll get the femur, and we already know about the femur that if it's coming
102		down this way, we can, we're not going to curve it really, right, we know that it has
103		to be above this line over here, right, so it's just going to be like this going in this
104		direction, right, just get the basic concept down first, this is where the knee is going

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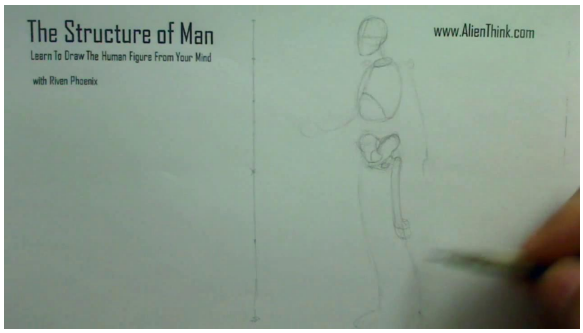
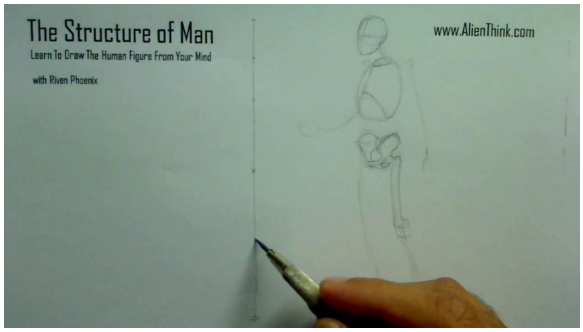
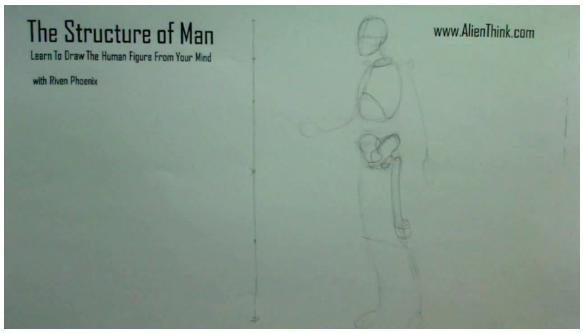
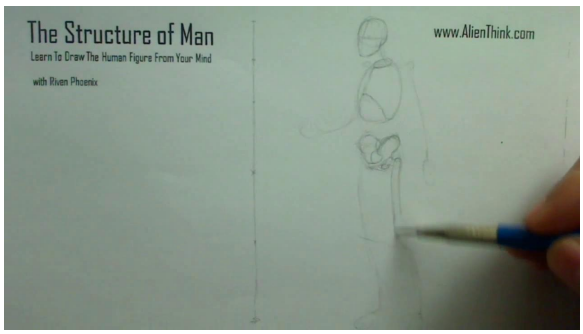
105		to be, then you're going to get, now the thing about this is, this is where you see this
106		line over here, what you have to do is actually start to think this in 3D, right, so if this
107		is here, so here we can adjust this idea here, right, if this line is here, we can just
108		actually elongate the femur just a little bit, because that's what we noticed, that was

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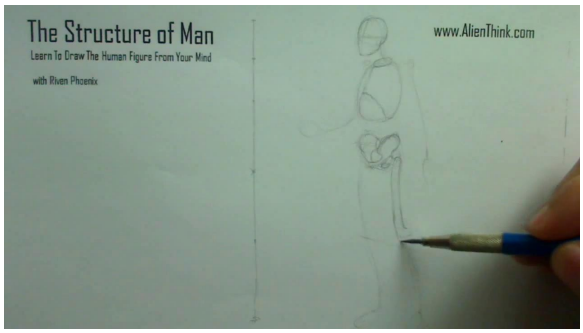
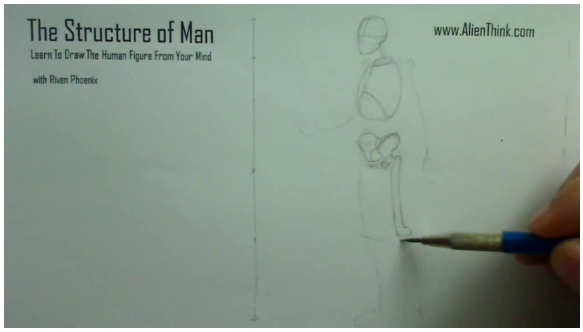
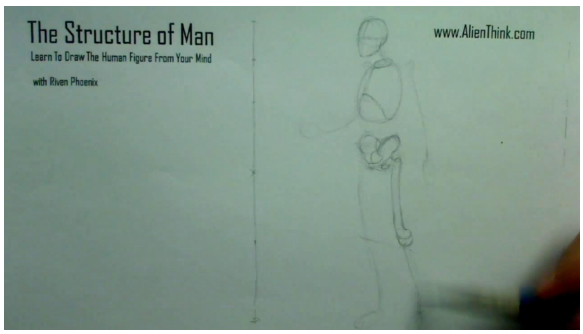
109		getting a little too short, there must be some kind of an issue in perspective, so here
110		we can just put our ideas down, now here's the thing that we had talked about before that
111		when the tb comes down, right, we'll just understand that right, it's really just going
112		to go in a little bit over here, for the tibia, right, and then you're going to get the

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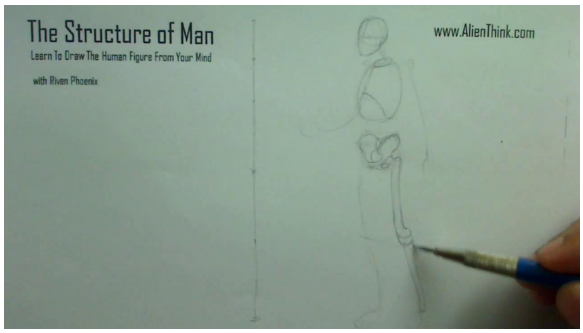
113		fibula over here, and basically it's going to be a little more in the back, right, so conceptually
114		just get the ideas down first, don't worry about anything else, right, just feel your way
115		through it, and over here obviously there's going to be a little more shorter, right, this
116		is now going into perspective, right, now again, these are the proportions, now understanding

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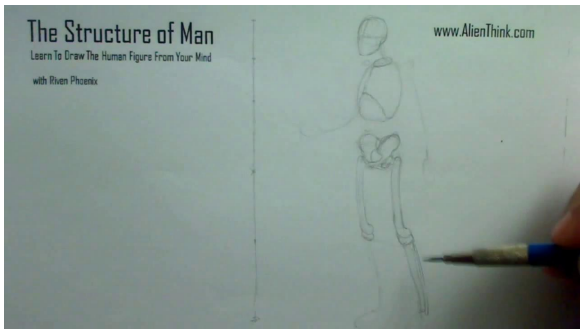
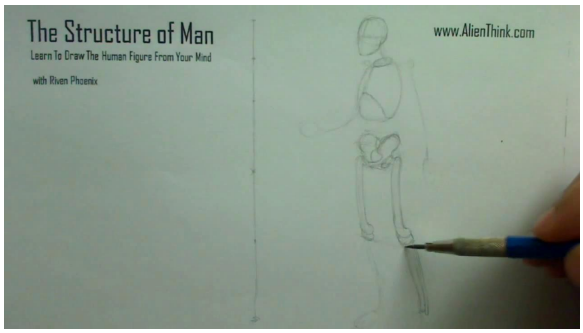
117		gesture system, we don't have to religiously follow these lines, right, because the figures
118		really going to be very dynamic, the legs can be anywhere, we just need to be very proximal,
119		right, just have to be a proximate of what's going on, now so here when I draw the tibia
120		here, I'm just going to understand it, right, it goes up and goes in a little bit over

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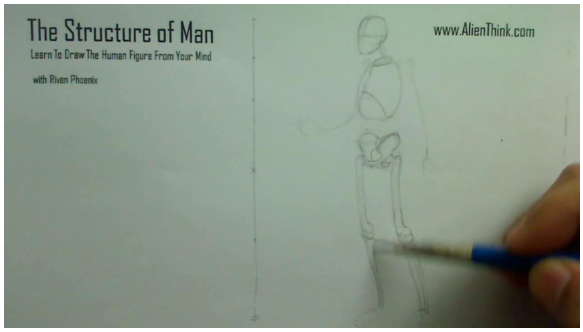
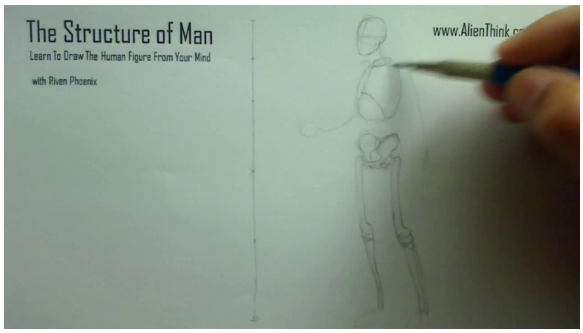
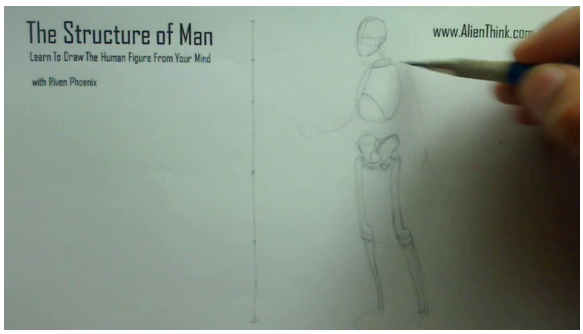
121		here, and it's all busy on the other side, but fibula, so you're really just not going
122		to see that part over here, right, so, okay, and over here, we're going to, here we're
123		stating that, okay, I want really, we cannot think about this, right, this can really be
124		more in the back, or like this, so when we come over here, we know that, okay, well we

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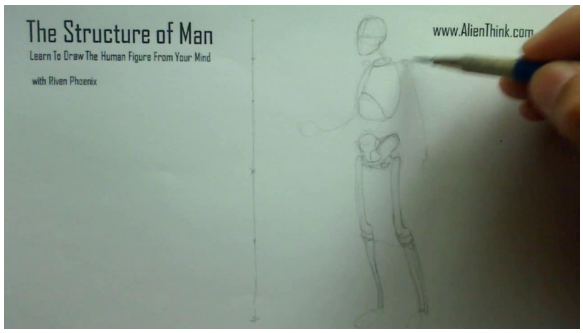
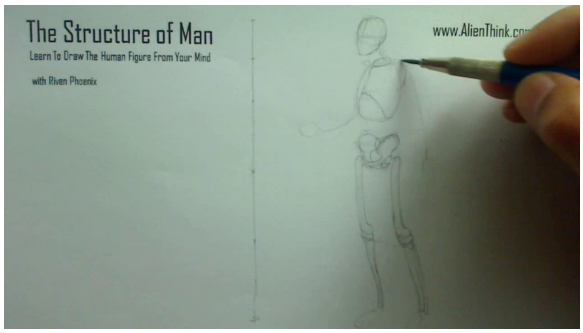
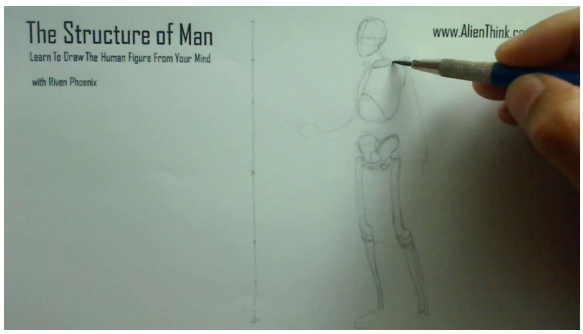
125		got to think about this in really in a 3D form, remember, it's got to be on, it doesn't
126		have to be all this line, it just has to be conceptually the ratio here, right, just think
127		about what is it that you're drawing, right, so this is going to be the scapula over here,
128		it's going to go in the back, over here, I'm just going to just put down some initial

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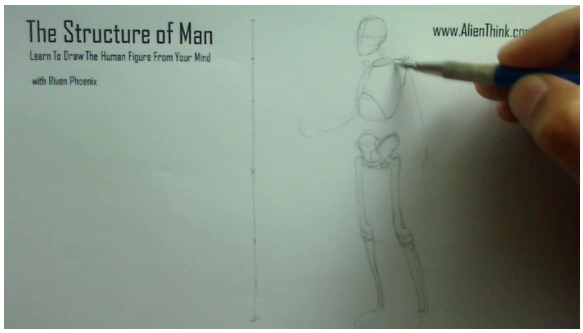
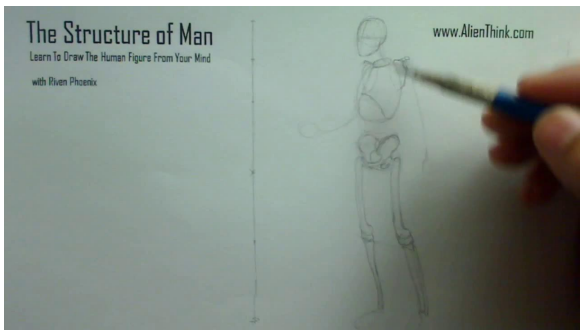
129		ideas down first, right, and over here, we can now draw this, the scapula out in kind of
130		like perspective, this is going to be, now this is where you have to start to think in 3D,
131		right, just know that it's going to be a little bit over there, you're not going to see much
132		of it, right, and obviously the spine is going to be here right smack in the middle, so just

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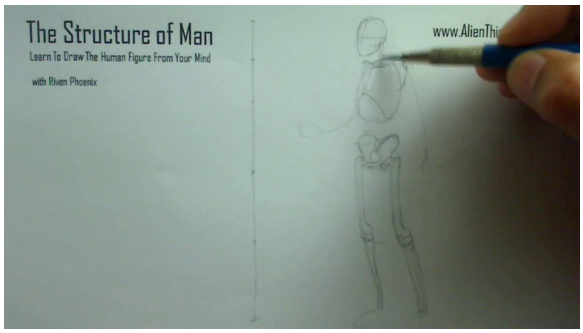
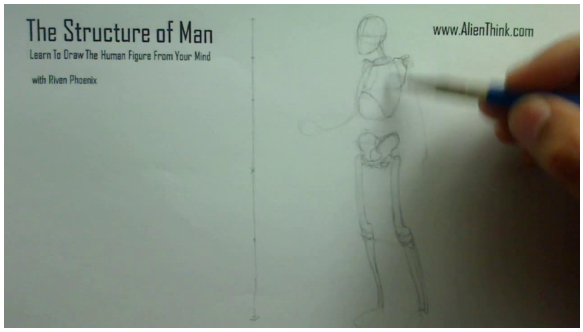
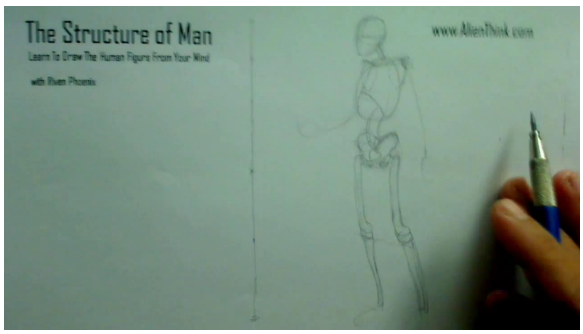
133		your best judgment call to where this is going to be, right, it's going to be like this,
134		it's going to be coming around obviously, and then over here it's going to go inwards,
135		like this, but just get the ideas done conceptually first, so this is done, now we're going to look
136		at this area of the foot that we've been working on, right, so here you can just refer back

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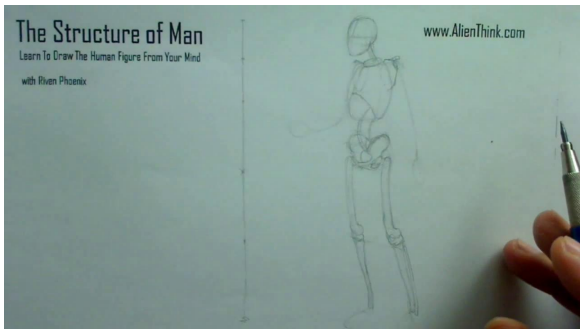
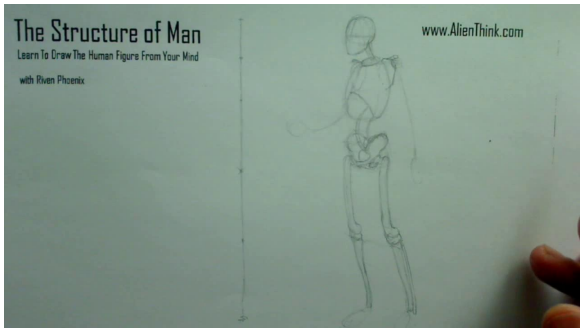
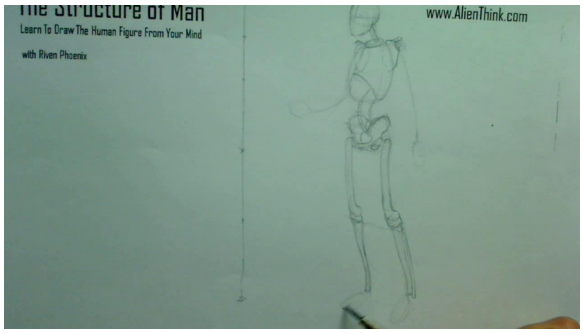
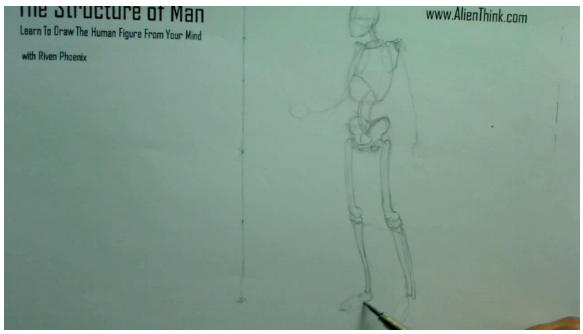
137		to the last lesson, and just keep these formulas handy, just so you can understand, just keep them
138		by, because it's the first time you're doing this, right, so here the best way to do this is to
139		just understand it in that 3D idea that we did, right, we really just did like this square piece
140		over here, right, and then we went down in this way, so we know that we're going to get at least

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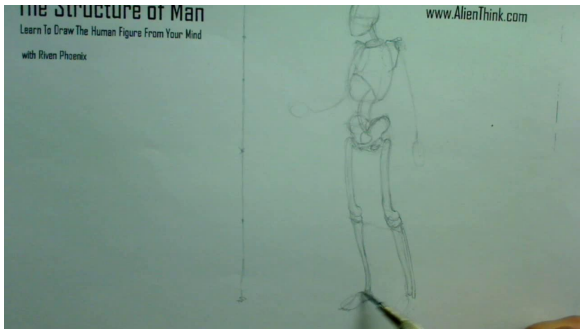
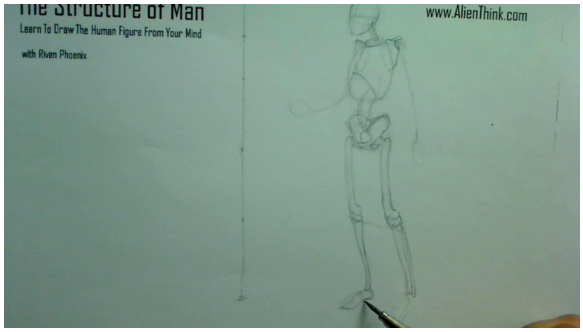
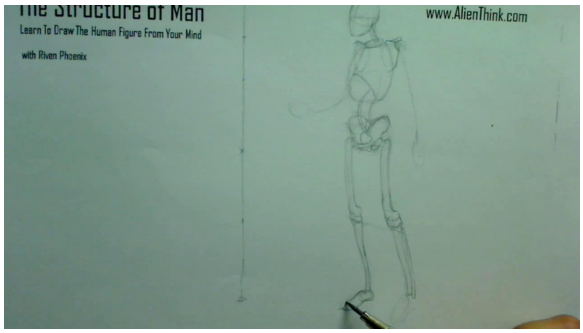
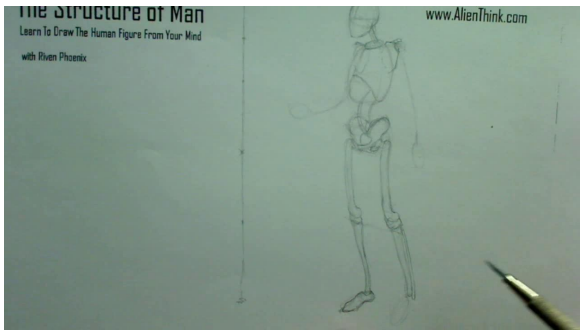
141		that part is definitely going to be like this, and we know about the arch, right, so it's just going
142		to be this way over here, we know it's going to come down this way over here, right, so you just have
143		to think about this, just like this, just like a shoe, right, conceptually first get it down,
144		right, and then over here we can make this one actually comewardswards us, so this is going to be

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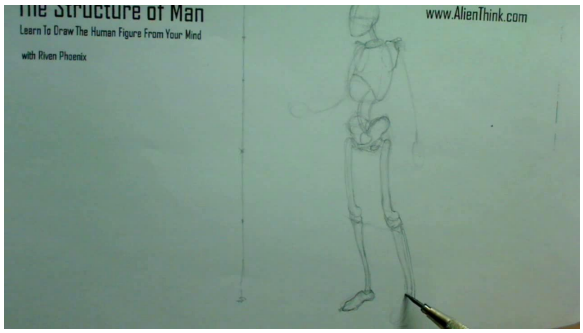
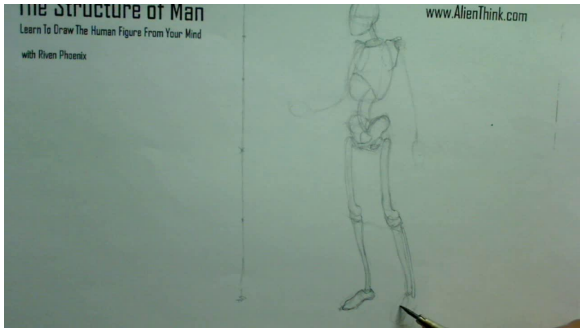
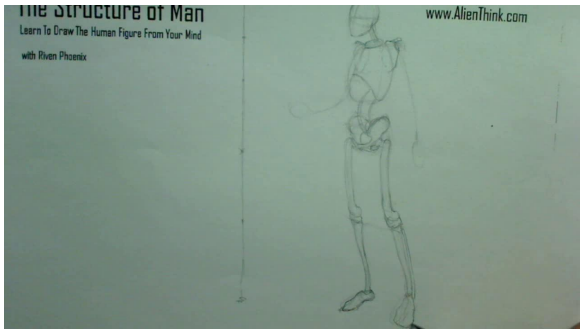
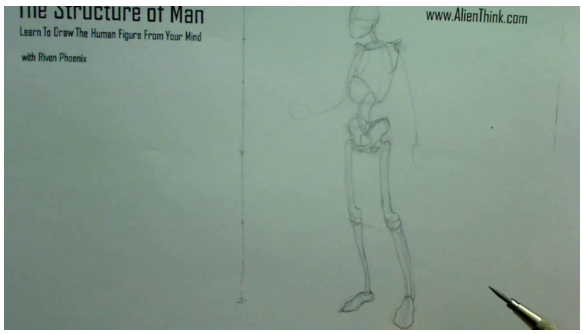
145		the same thing, we know about that we did like this, we did like this arch here, and then over here,
146		we know that we kind of like went like this, and then for the toe like this, right, this is going
147		to be like this, kind of like in extreme perspective, but coming towards us, okay, but you see how
148		what a difference it makes just to understand this, so now once we've gotten this down,

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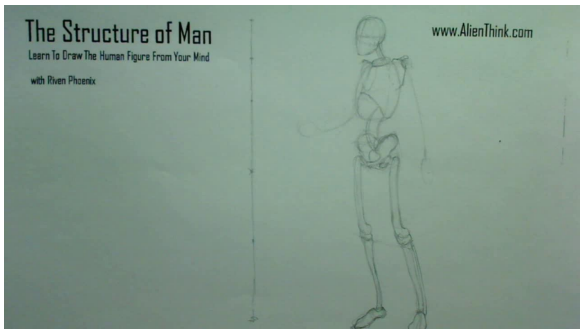
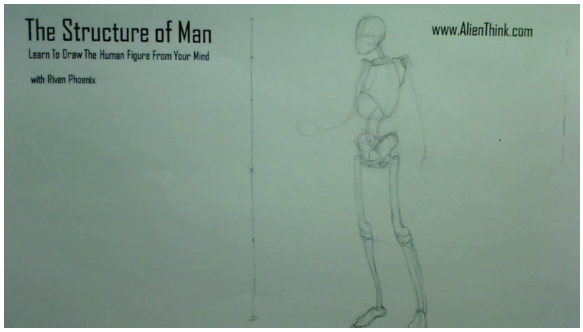
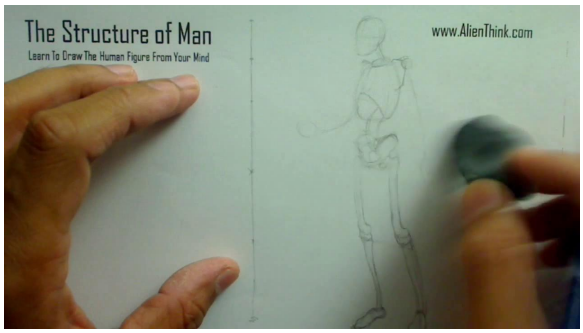
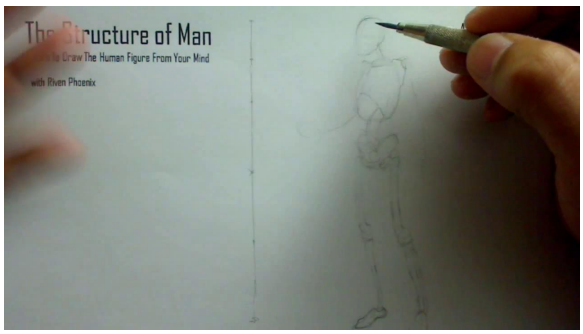
149		it's going to be very easy, now we go through that second drawing process, and this is where we're
150		going to start to finalize our concepts, right, so here I'm going to just lightly erase these ideas
151		again, okay, and now start to think about the idea here, right, so you can have like four or five
152		different drawing processes, right, it really depends on, you want to use your drawing processes to get

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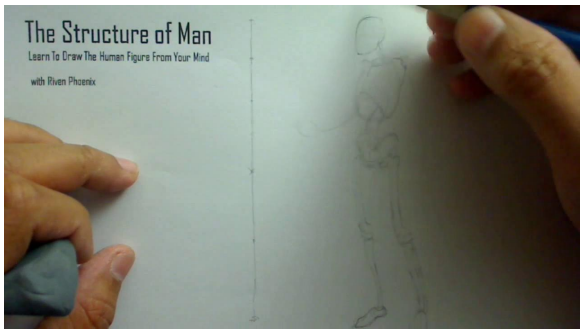
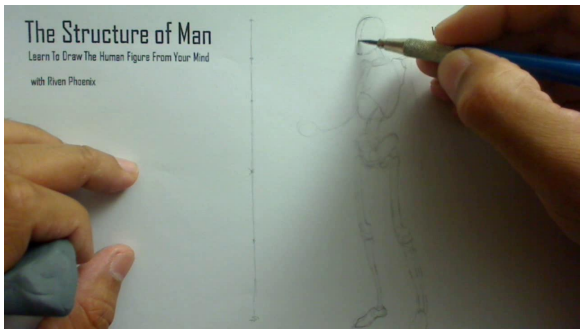
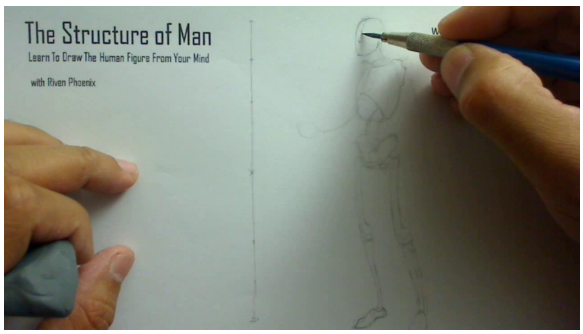
153		the line comfortable with your concepts, right, in the beginning you might have more,
154		and later you will figure out that well I really don't need that many anyways, right, so here I'm
155		just going to do the nose over here, now remember that this is the brow, so this obviously has to go
156		in, right, we're drawing this in 3D like this, and just remember about the box over here,

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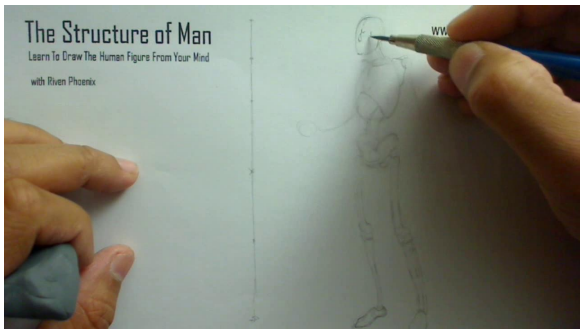
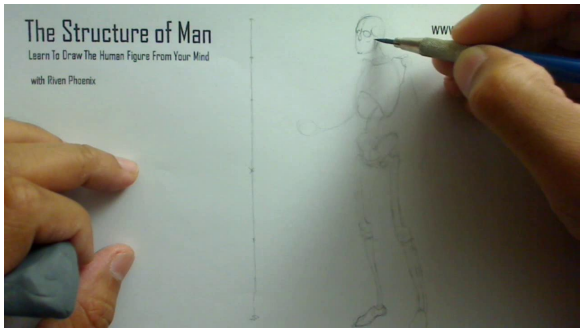
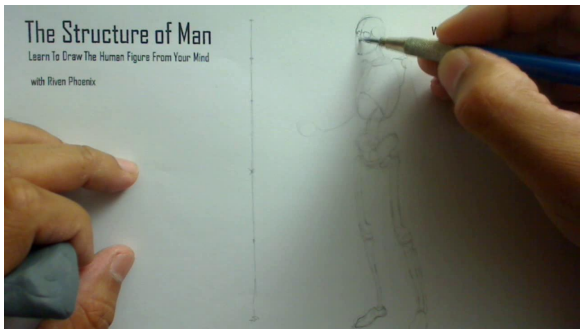
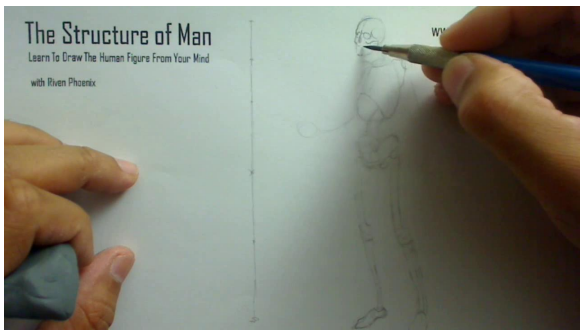
157		this is going to be a little tiny, but drawing it doesn't really matter how small it is,
158		basically going to come down to the same thing over here, right, we're going to get the gel
159		over here, do this, we know about the the cheek over there, or we know that the mouth is
160		really just going to be like this, right, just get a basic idea of it down over here, and then

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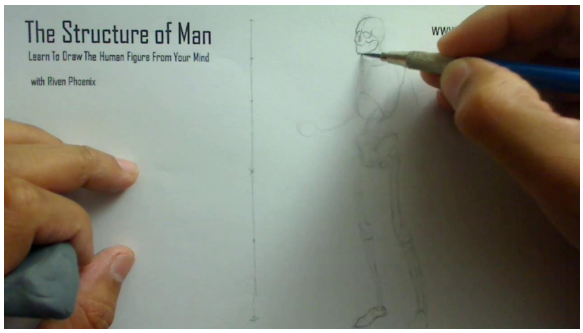
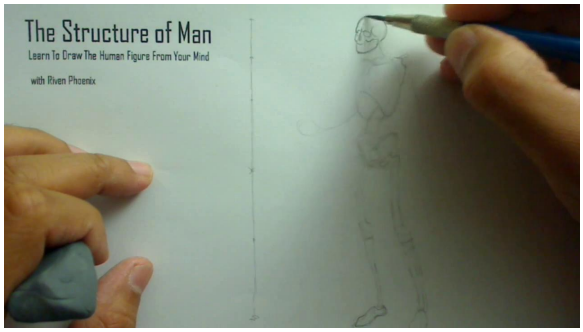
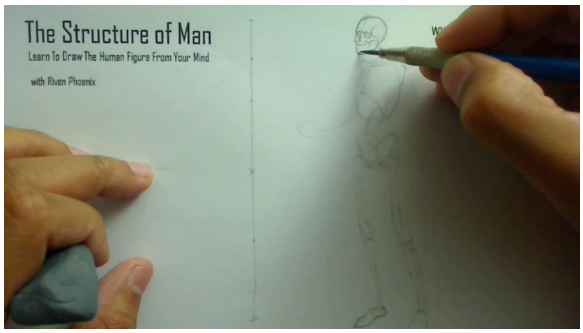
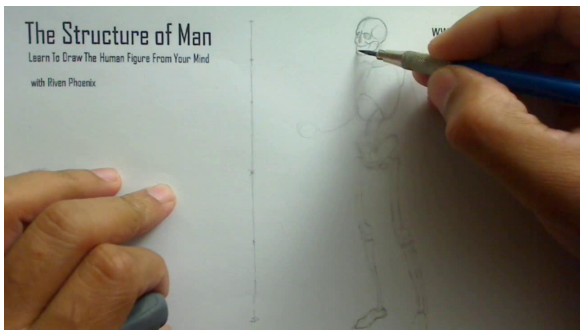
161		we can work on the angle for the jaw, and over here, right, so here basically we've got the skull
162		and again I can just come back in here and make it even more detail and look for more precision
163		drawing ideas here, right, but this will get, this is enough information to get the skull, we know
164		this is right, right, so we can just make this arch here, and obviously the ear is just going to be

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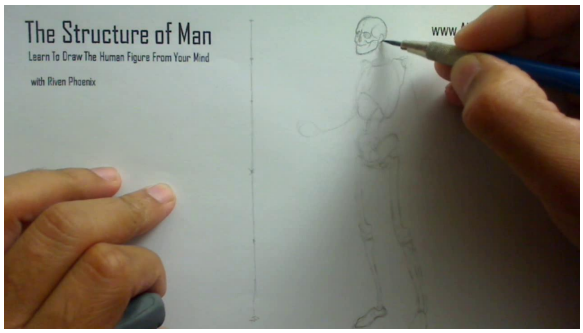
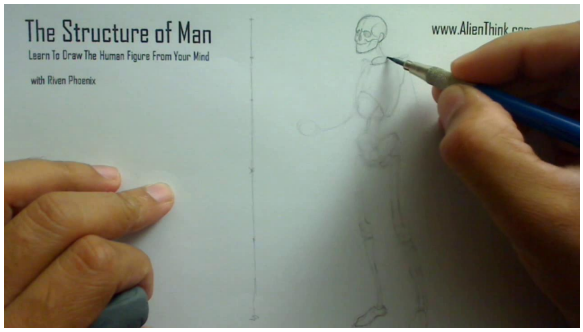
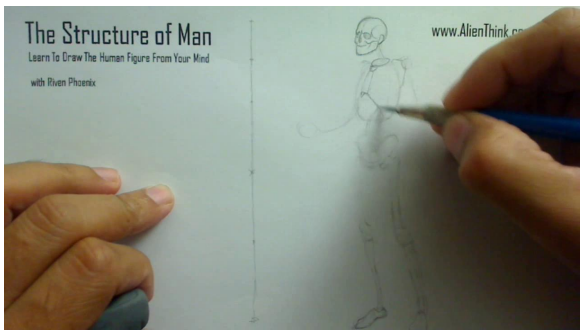
165		placed like this over here, okay, and then here for the chest cavity, this is going to be very simple,
166		nothing more than this, and over here we can just put that ear for the stair, right, so here
167		just first get the idea lightly down conceptually, this is like this tie area over here,
168		okay, like this, so here I'm going to actually come back to the chest cavity because

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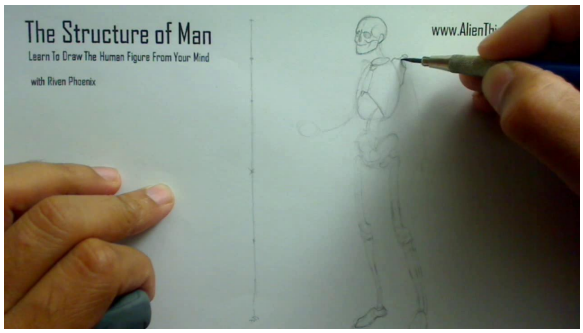
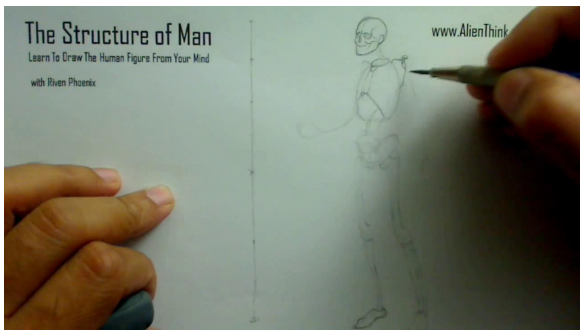
169		doing the ridge is really where the time is spent when you're drawing out the skeleton, so here I'm
170		just going to do it this way over here, and I know that this actually is just going to be going
171		this way, and here I'm just going to get this, right, just draw out all these small details here
172		for the scapula, and here I'm just going to finish this off just saying that this is where that

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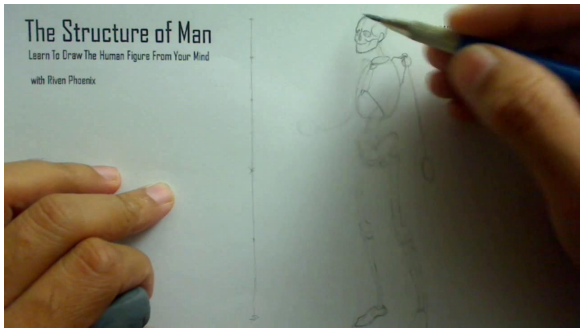
173		kind of like that Mickey Mouse hand is, because we haven't, that's like the only thing we're
174		left to understand, and from this area over here,
175		well this is really not going to see too much on that end over there, but here I'm just finished
176		that off with that, really that Mickey Mouse hand, again just like this, okay, and we'll think about

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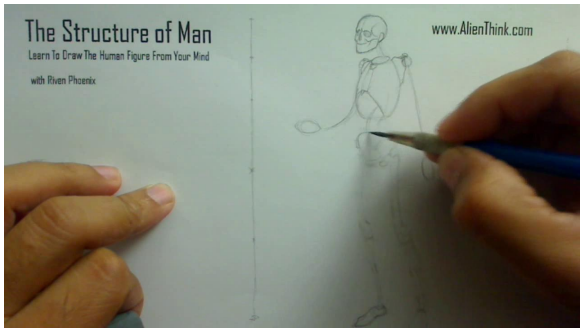
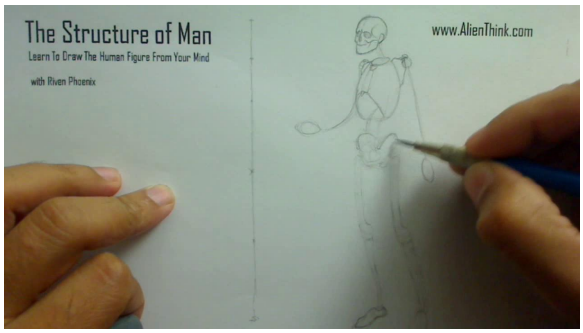
177		the chest cavity a little more over here, so let's work on this now, this is going to be the pelvis
178		going in this direction, and then we know that, okay, this pelvis here is really going to be
179		turning and going towards that angle, right, so this is where you have to like kind of think about
180		this whole thing construction in 3D here, it's going to be a very extreme angle,

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181		right, because your muscles will go in this way, right, so you might have to fiddle around with
182		that concept a little bit, depending on if you did the same pose or not, okay, then this is just
183		going to go in the back over there, we're not going to see it, I'm just going to
184		make it like this, right, just really an extreme pose over here,

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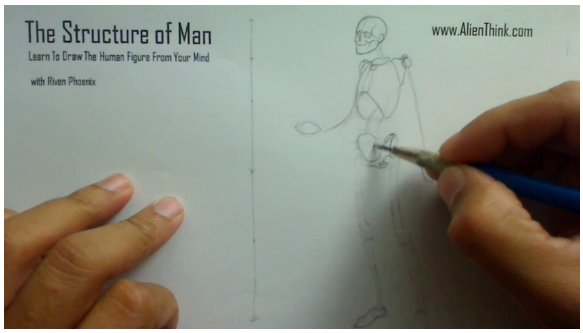
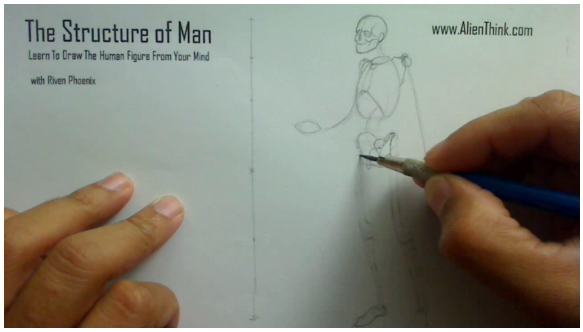
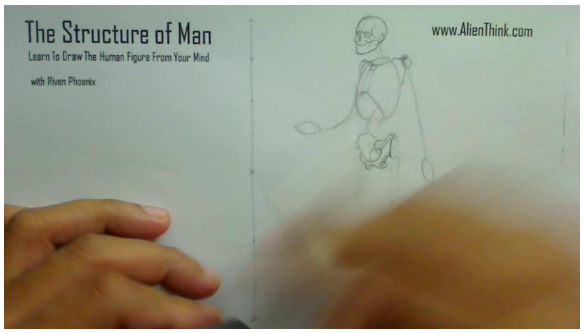
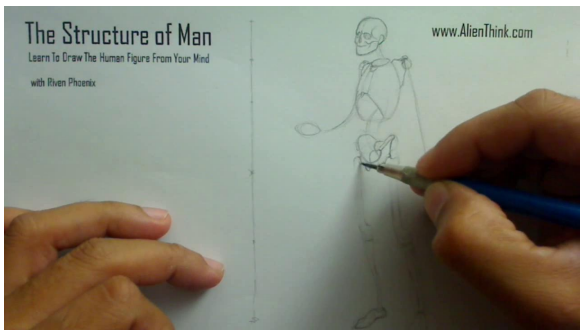
185		and this is going to be the sacrum over here, and it's going to go over there,
186		okay, so here I'm just going to clean up some of this area here, right, just like this, over here,
187		okay, and this is where the bone is going to be connecting, and that's fine, and over here,
188		we know that this is really going in perspective, so here let's work on just this area here,

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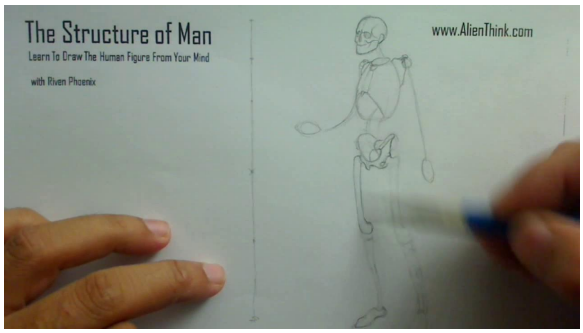
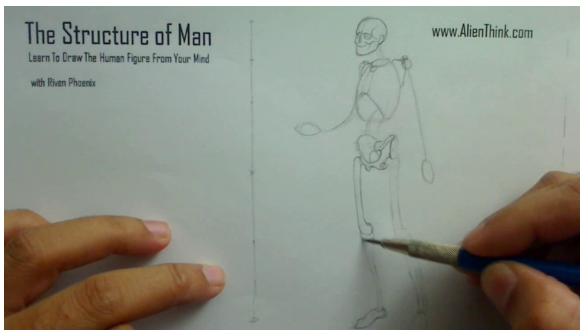
189		know that this is a little more like this, it's a little more curved, right, so you'll see in what
190		happens in figure drawing, is that once you start drawing out things in 3D, you have to kind of
191		really be, everything just has to be approximated, right, there's really no way, unless you're
192		some kind of a computer system to do everything based on those formulas, because the formulas,

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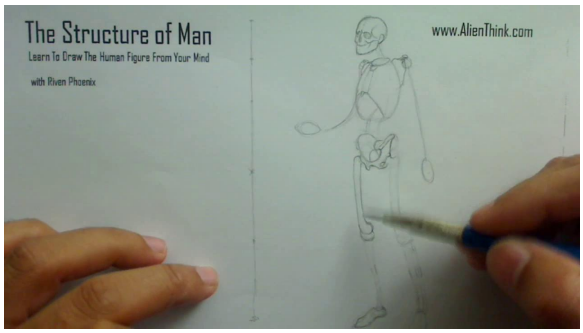
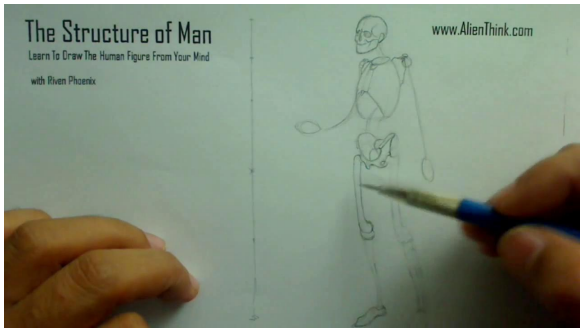
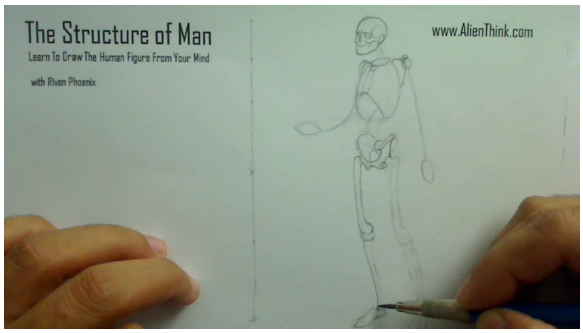
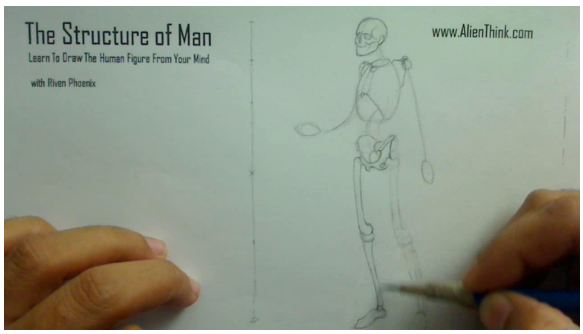
193		the only reason for the formulas was to get us to actually be able to draw like this, right,
194		we just need to understand the concepts, and then everything else from there, your brain is going
195		to be able to do it, so remember this over here for the foot is going to be the TV over here,
196		like this, okay, and obviously it's on the other side, so we really cannot see that off,

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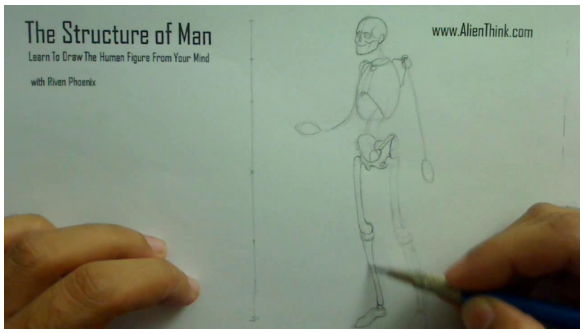
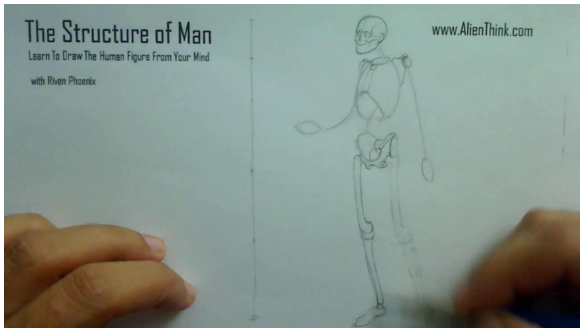
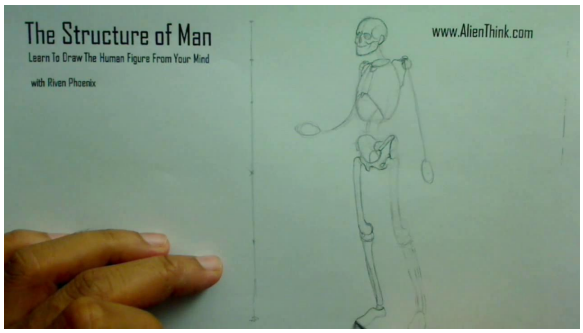
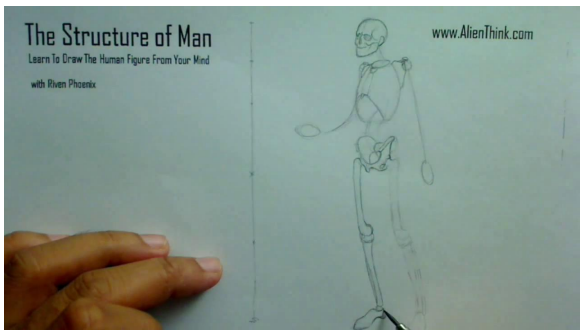
197		well here maybe I'll just do a little bit, let's see, make it go like this, like we're seeing a
198		little bit of it, okay, so here for the foot, you know, think about the foot a little more,
199		make this a little bigger if you want it to, just going to leave it the way it is, I like,
200		I get the way it is, and that's it, right, so we got the bottom done, and over here,

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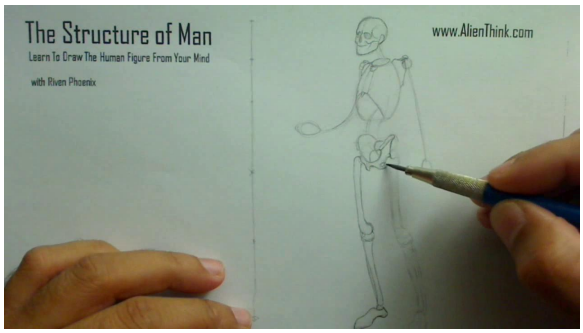
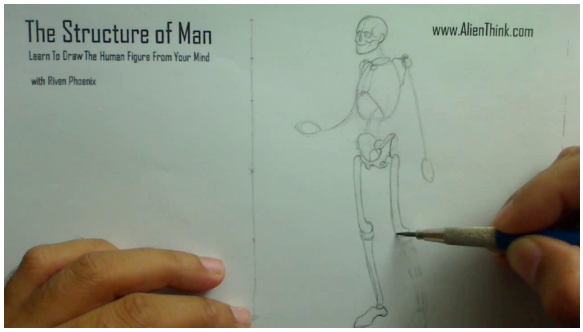
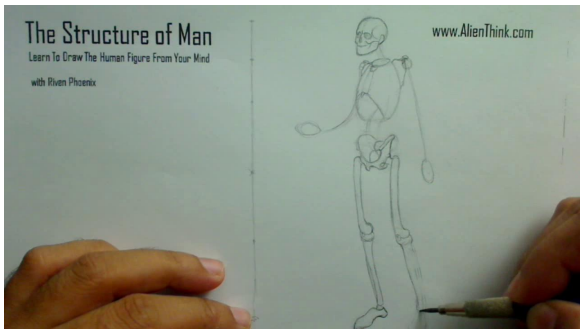
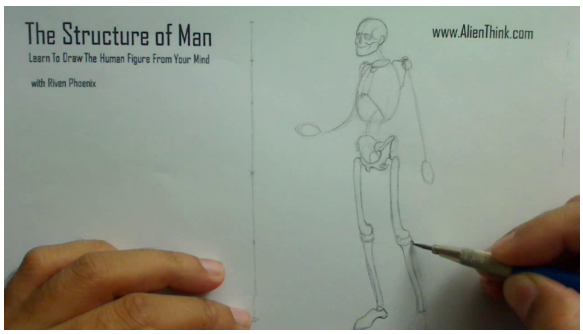
201		I'm going to do the same thing, go like this, now, just going this, we just get the concept down,
202		right, if you want to make this more realistic then you can just come back into your own versions of
203		the bones structure, so here it's going to be like this, and we already know over here you're
204		going to get the fibula over here, and it's really just going to go in this direction over here,

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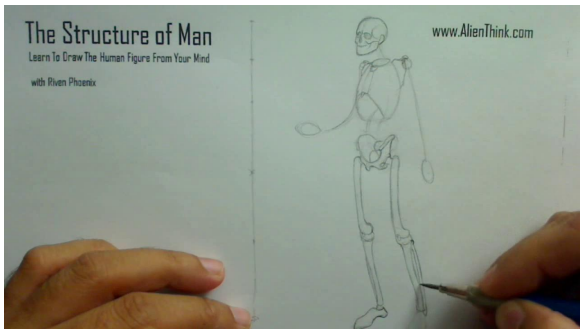
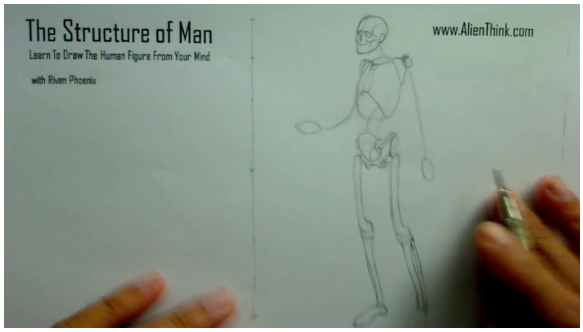
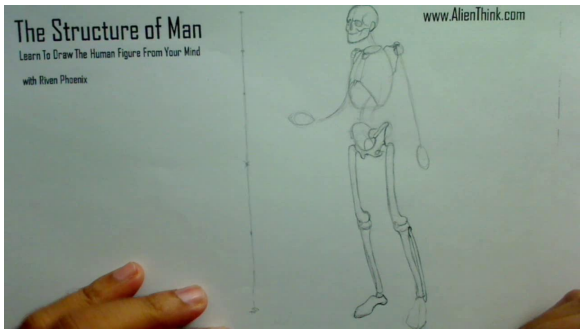
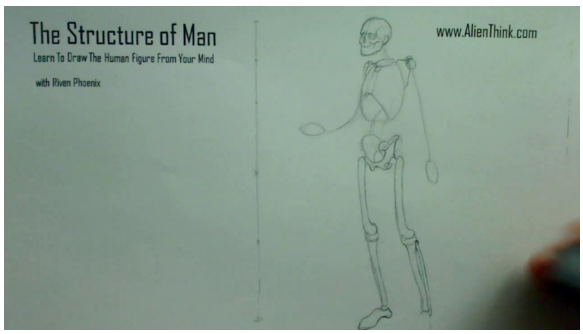
205		just like this, right, it's going to be more in the back,
206		and then to finish up the foot, just know this line here, right,
207		a line for the,
208		if you look at this, you can just look at this and see how you're supposed to do it,

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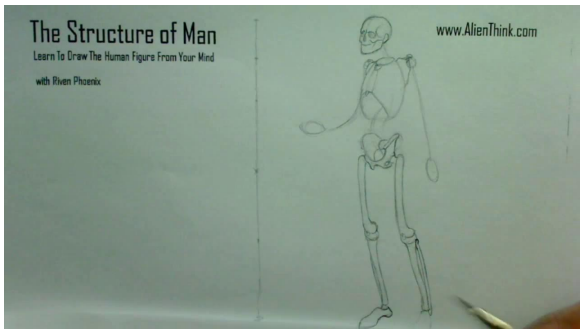
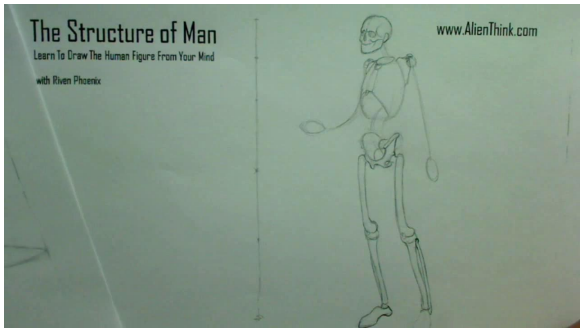
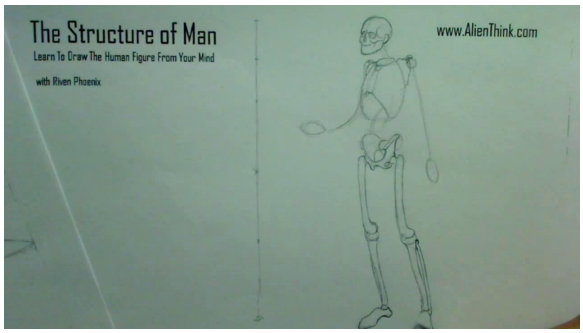
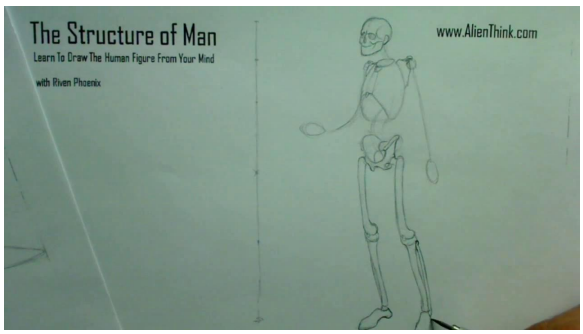
209		right, so if you make this line over here,
210		basically we can just wing this, and say that this is how it's going to be, this is where the
211		the toe is going to be over here, like this, and it's just going to be like that,
212		right, so over here you're going to get that notch, right, and this is your line over here,

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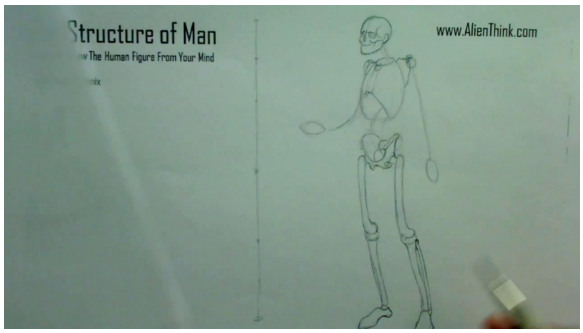
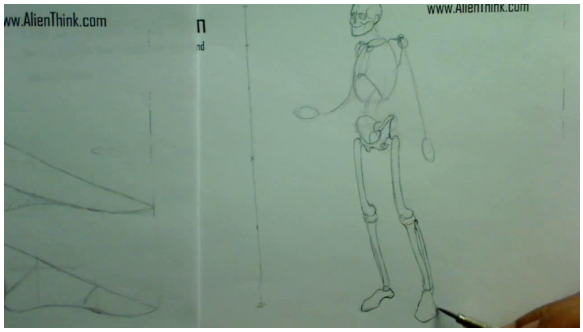
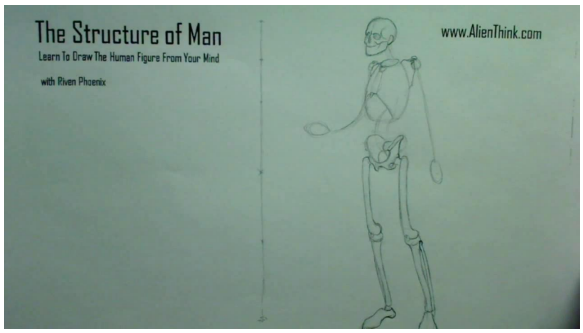
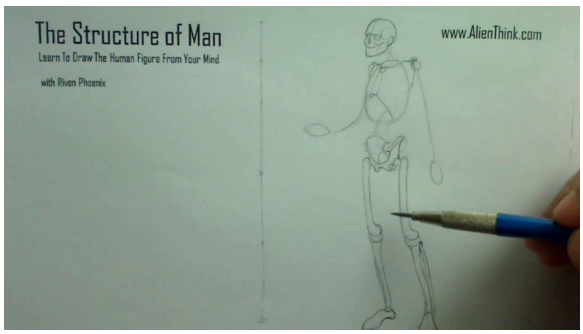
213		like this, right, so just to show you again, this is where the toe is, and here I drew out that
214		line over here going in this way, and just thinking about it in that 3D4, right, okay,
215		now once we've gotten this, you can just imagine, right, what would happen once we've understood
216		the muscles, right, because in understanding the muscles, it's really going to come down to just

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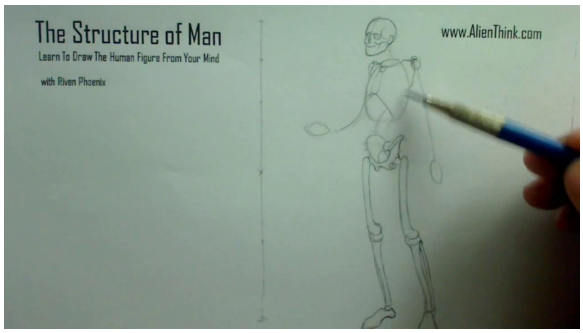
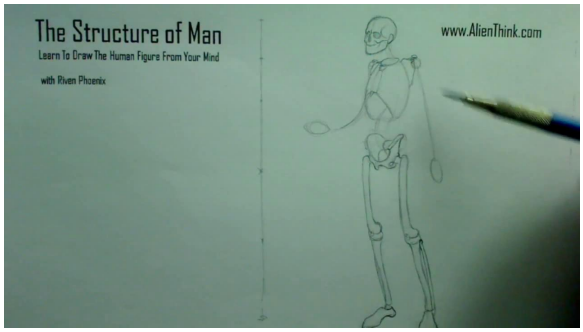
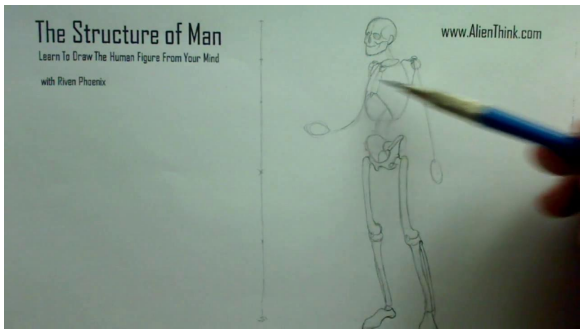
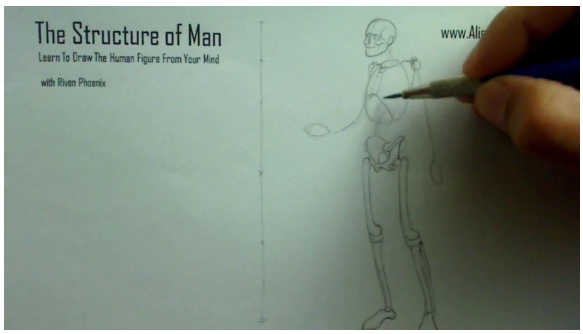
217		basic shapes, right, we're just going to, it's just like how we use the tool to put it down,
218		we just have to turn everything into like, after we've understood the muscles into very simple
219		conceptual basic shapes, and then be able to just draw whatever we want in any angle,
220		okay, so here we know that over here we're going to get that rib over here,

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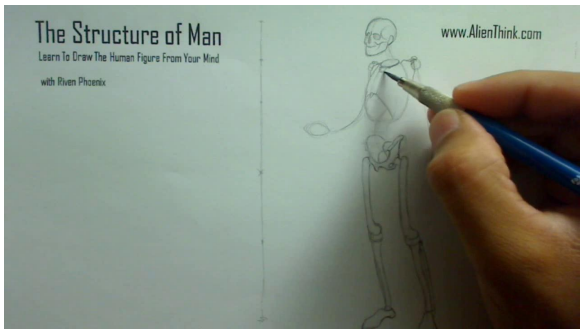
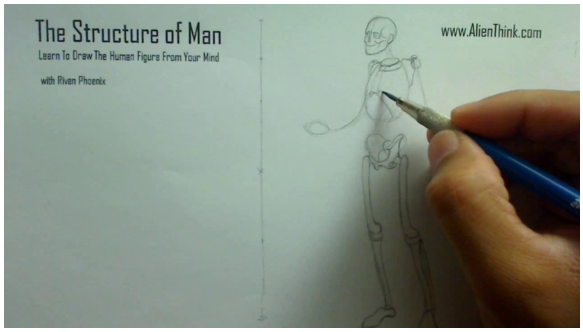
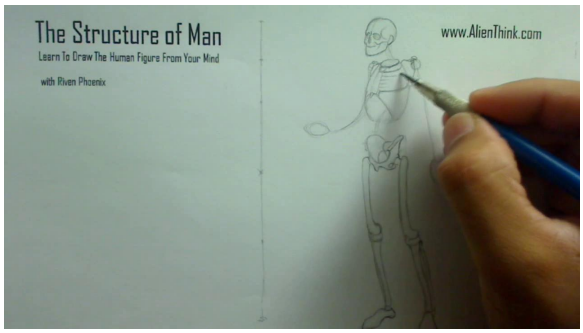
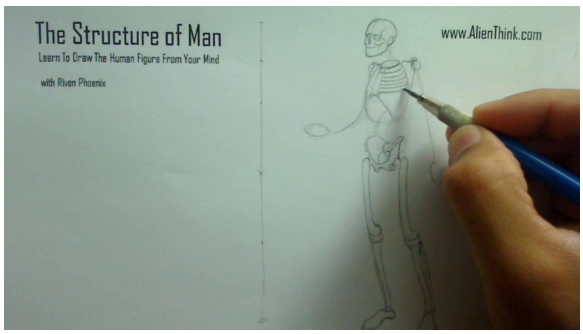
221		so here I'm just going to do everything conceptually now, this is going to do the 11th, I know that
222		the 7th one has to be here, it's going to kind of like go 7th, it's got 1, 2, yet 3, 4, 5, 6,
223		right, so this is going to be very easy, just draw this out,
224		and then over here we're going to get number 8,

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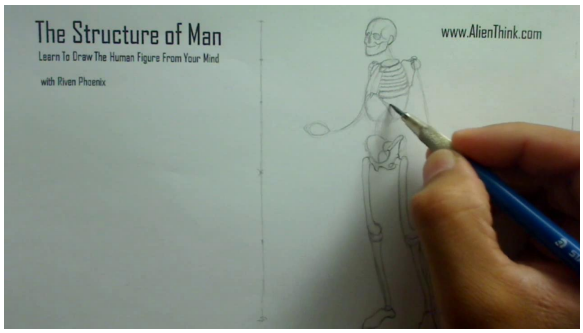
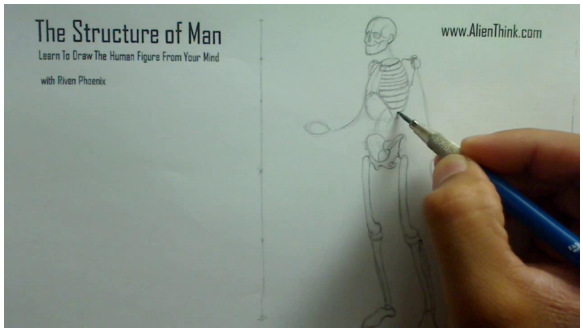
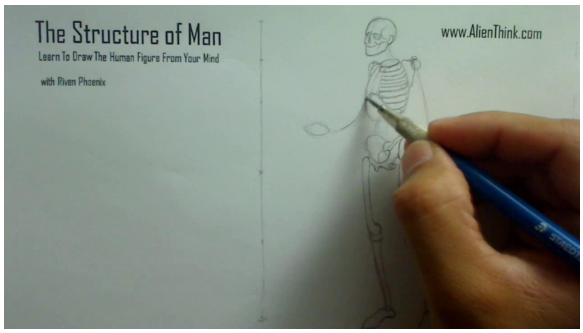
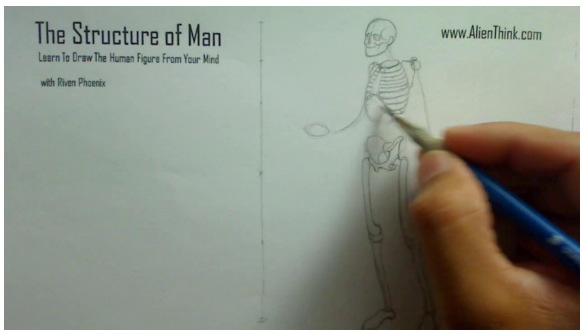
225		and then we're going to get number 9, and then here finally we'll get number 10, and the other one
226		would be here going in this direction, then the other one will be just hanging out, right, so
227		it will be the same thing on this end over here, we just get it conceptually down,
228		okay, so now if you want to draw out the other side you can, I'm just going to

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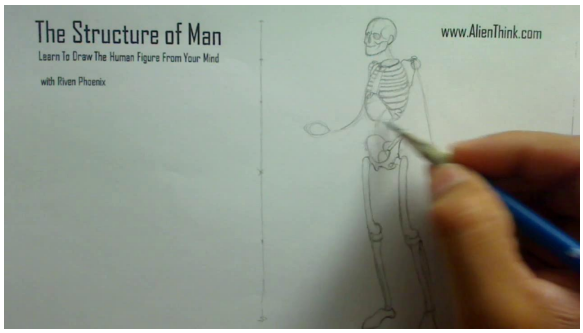
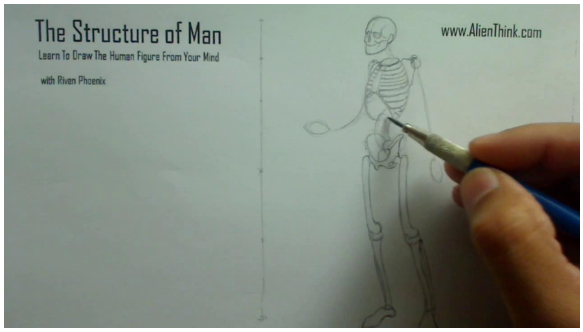
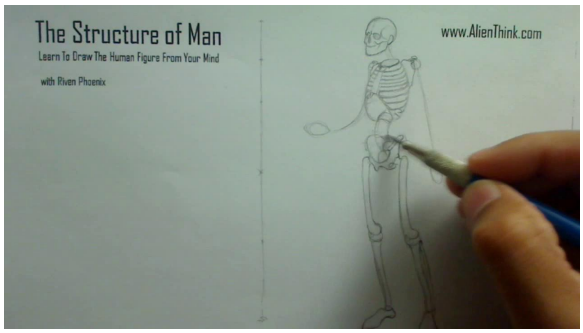
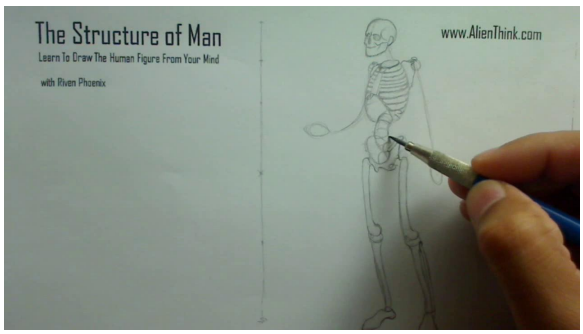
229		first do this over here, understand that okay, I've got the spine like this going
230		in this direction, so the 5th one is really just going to be this one over here,
231		going to divide this in 4 equal parts, this will give me the spine in this way, and I'm really
232		not going to see too much of the back or there, but I'll like see these guys over here,

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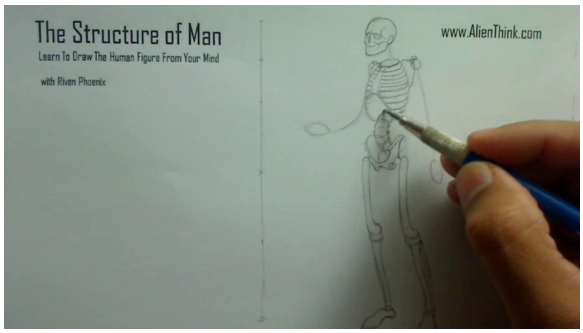
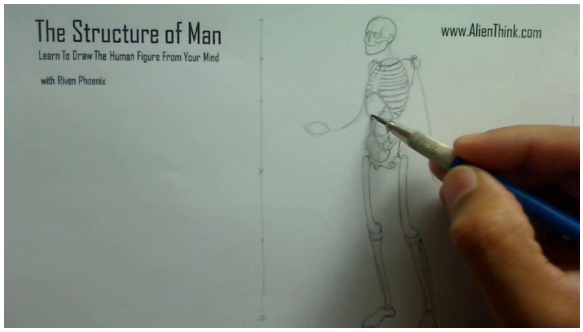
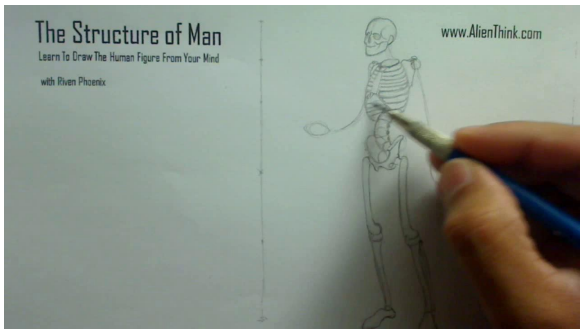
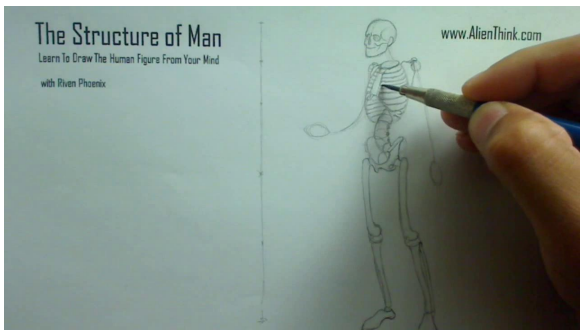
233		right, initial, just go about it's business over there, this is the 5th, this is going to be the 6th, 7th,
234		so the other one will be just hanging out, and this will be like this, and then you can just
235		basically figure out the rest from here, right, so, and then you can come in and then
236		add all the extra details that you want for the sterum over here, right, so it's really just

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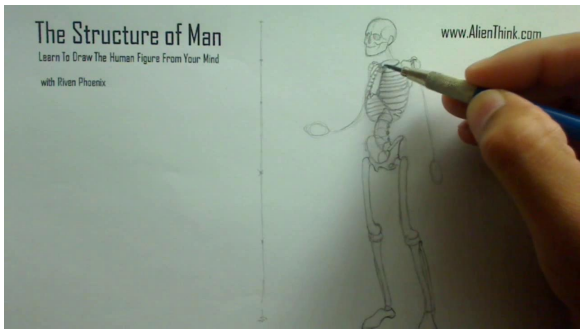
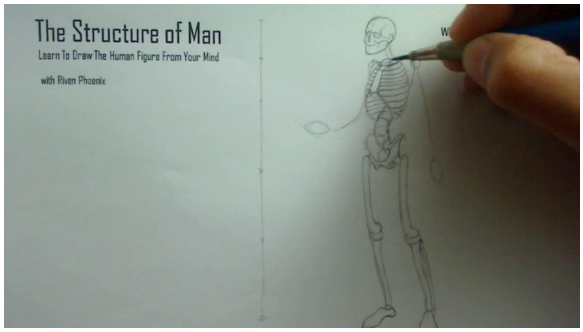
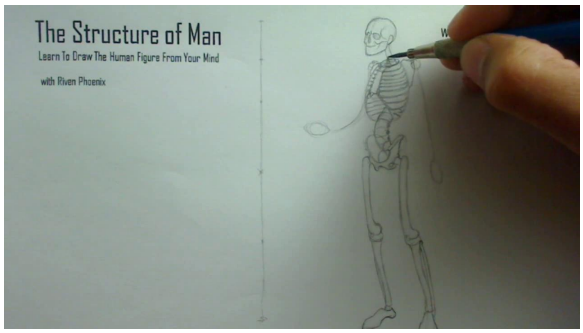
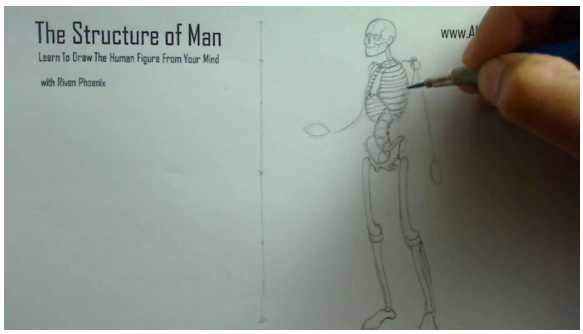
237		now looking at, you can see how far, well, quickly we can do the skull structure, completely from
238		the mind, that's what I think the most fascinating part about this is that how
239		when we force the mind to understand our own way, right, we're training the mind to force it to
240		look at everything as an invention idea, this is why it's able to rapidly understand the whole

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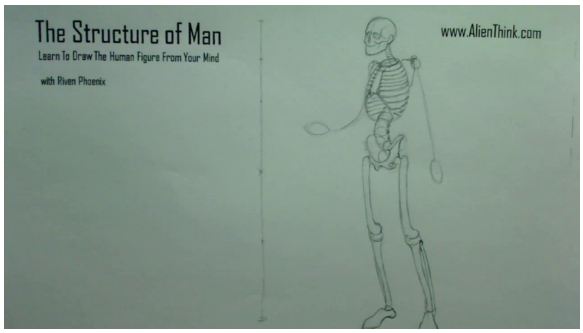
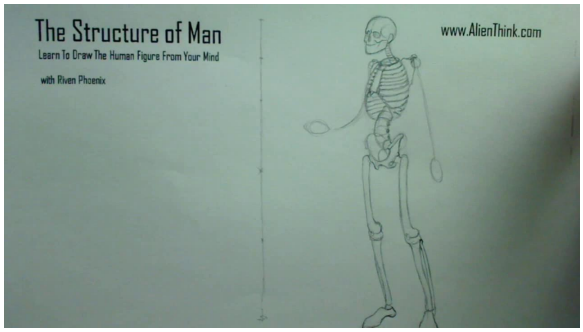
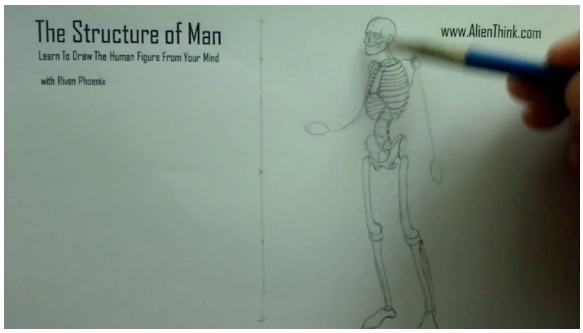
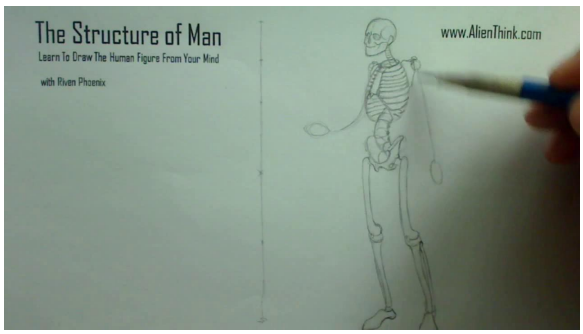
241		structure, I think this is just fascinating to look at it in itself as to how you are able to do
242		same concept on the other side, right, because we talk the entire structure, so meaning that
243		every bone here actually has a history between you and me, right, the way we did it,
244		this is why we're able to do it, because we know everything that we talked about, right,

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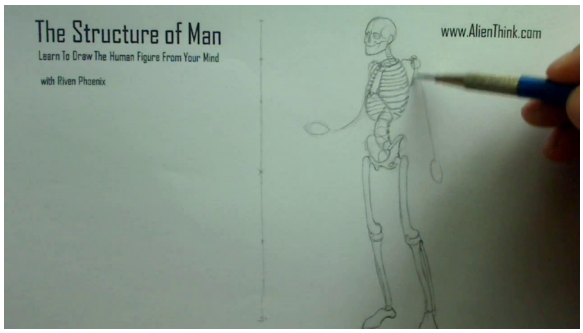
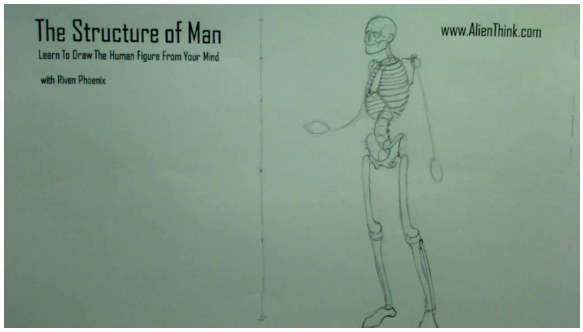
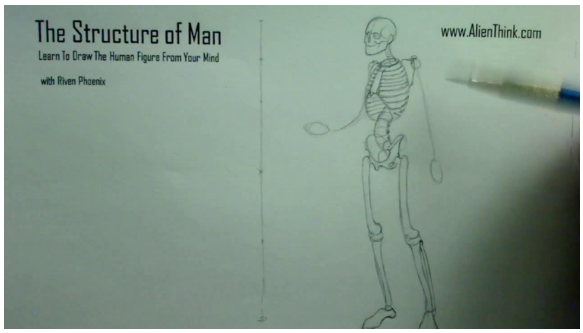
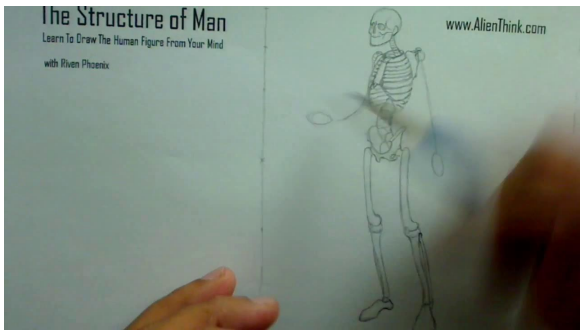
245		we force the mind to understand and see, and that is the power of the forms that DaVinci and Michelangelo
246		are talking about, really stating through their drawings what we're seeing in artistic thinking.
247		Okay, so here we basically got the the whole thing done, so of course the next process here
248		would be that you can now even blow this up or actually start making more details, stop here,

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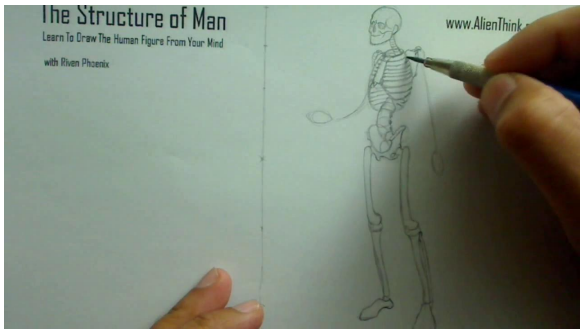
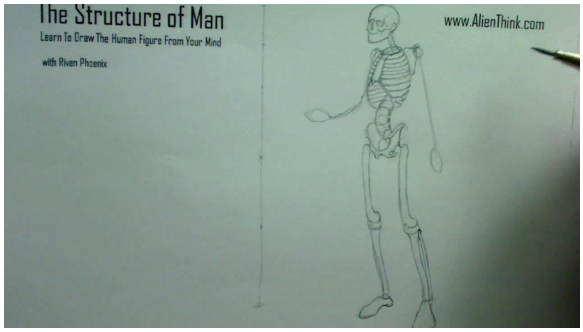
249		just did it conceptually to show you that we've reached a very significant milestone here in figure
250		drawer. Okay, so I'll see you in the next lesson.

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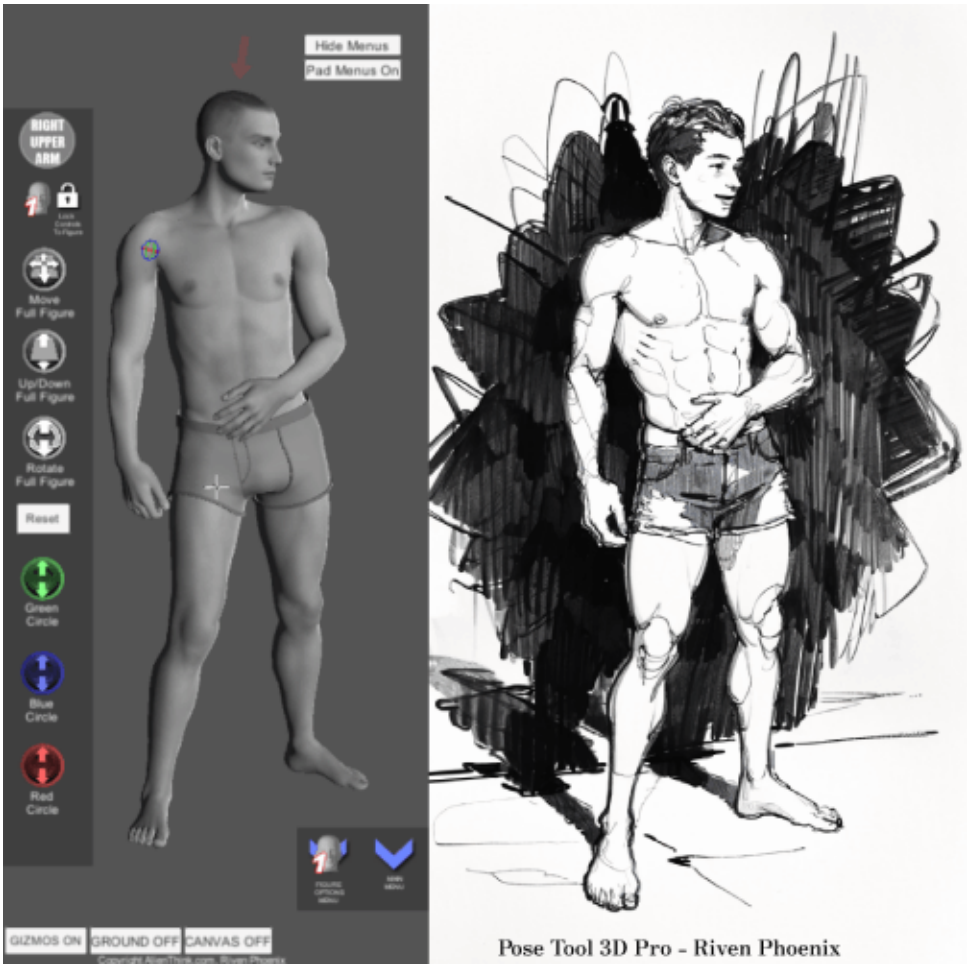

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